

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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LACK of space prohibits our more than mentioning our deep appreciation of the tremendous response to the request in the February number for prompt renewal of subscriptions to our little bulletin. And so many of our readers included with their renewals subscriptions which they secured from their interested friends. These new subscribers are very welcome, and we hope that they will find our little publication of sufficient value that they will in turn recommend *The New Records* to their friends.

The avalanche of new subscribers and renewals has made it impossible for us to check our mailing list and so we are carrying over all of our subscribers for this month, whether they have renewed their subscriptions or not. However, we cannot continue this practice beyond this month, so if you have not as yet renewed your subscription, you should do so

at once in order that you will not miss any copies.

Despite the large number of requests for back copies we still have copies of all numbers included in Volume II and some copies from Volume I. If you require any issues to complete your files, it would be well to order them immediately. There is no charge for back copies sent to our present subscribers.

Please do not forget that all subscriptions for the fourth volumes of both the Hugo Wolf Society and the Haydn Quartet Society should reach your authorized dealer not later than March 15, 1935. The publishers of this bulletin have been selected to receive subscriptions for these interesting recordings and a notice to all readers was mailed under date of February 15, 1935. If you wish to subscribe to either or both of these societies, you may get in touch with your local dealer or write direct to us.

ORCHESTRA



Ravel: Valses Nobles et Sentimentales. Orchestra of the Paris Conservatory conducted by Piero Coppola. 2-12" discs (V-11727 and V-11728). \$1.50 each.

We were certainly surprised at the interest this recording created when the imported discs were made available two or three months ago. We were not particularly impressed with the work, and felt that it would be attractive only to those who were deeply interested in Ravel's development. It appears that nearly everyone who heard it liked it, and the copies that the importers had were quickly disposed of. This work was originally written for piano in 1911, and the following year was arranged for orchestra and was used as the musical setting of a ballet entitled *Adélaïde ou le Langage des fleurs*. It consists of seven short dances and an epilogue; the first five will be found on V-11727, and the sixth, seventh and epilogue on V-11728. The recording is good.

Haydn: Symphony No. 45 ("Farewell") in F Sharp Minor. London Symphony Orchestra conducted by Sir Henry J. Wood. 3-12" discs (C-68253D to C-68255D) in album. Columbia set No. 205. \$4.50.

(This annotation is reprinted from the December, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

If you are a music lover with just a spark of humor in your make-up, you will relish this novel work and welcome it to the library of recorded music. Mr. Compton Mackenzie greeted it editorially in the November issue of *The Gramophone* with these remarks: "The story associated with the title is familiar, and incidentally true. The symphony was written in 1772, when Haydn had been for ten years Prince Esterhazy's director of music. The Prince had been disinclined to give his musicians a holiday, which they felt was due, and this symphony was written to express the orchestra's plea. No doubt Haydn had taken care to ascertain beforehand from his patron that this little joke would not be badly received. The symphony was performed as the

final item on the programme of a concert at the Prince's castle at which he himself was present. First of all, one of the oboes and one of the horns blew out their candles and left. Presently the bassoon left. The bassoon must have been the leader of the agitation for the holiday, because he had not made an appearance till the fourth movement and remained only for a little longer than one side of a record. The extinguished candle of the bassoon must still have been smoking when the other oboe and the other horn departed, to be followed by most of the strings, and then in turn by the last double-bass, violoncello, and viola, until only two violins were left to ask like a couple of well-brought-up children for the grace of a holiday from the Prince."

In addition to the humor of the last movement, there will be found throughout this charming work some of the loveliest music Haydn has left us. Sir Henry gives a most careful and sympathetic reading, and the recording is of the best.

Mozart: Symphony in C Major, K. 425. The B. B. C. Symphony Orchestra conducted by Fritz Busch. 3-12" discs (V-DB2191 to V-DB2193). \$2.50 each. (Three-pocket album available with this set at 50¢ additional.)

We can find no record of this symphony of Mozart's having been recorded before, and so, if for no other reason, this recording is of importance. The symphony itself, showing as it does a strong Haydn influence, is not numbered among Mozart's important works in this form, and seldom appears on orchestral programmes. The story goes that in traveling from Salzburg to Vienna with his young wife, Mozart was invited to give a concert at Linz. He did not have any symphonic scores with him and so he secluded himself for a period of four days and produced this work, which was enthusiastically received by the large audience. We found this little known composition, as performed by the very splendid B. B. C. Symphony Orchestra under the direction of Fritz Busch, quite interesting. The reproduction, as is usual in the recording of this band, is superb.

Bizet: Fair Maid of Perth—Suite. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-9085M and C-9086M). \$1.50 each.

(This annotation is reprinted from the December, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is a perfect example of what a truly great conductor can do with certainly not great music. Sir Thomas has given us a most enjoyable fifteen minutes, largely through his superb artistry, as shown in his meticulous phrasing, his graceful shading and the perfect balance he always maintains. Fidelity of reproduction is a marked feature of these discs. We consider this the finest orchestral recording yet to come from the English Columbia studios.

Bruckner: Symphony No. 3 in D Minor—Scherzo. Vienna Symphony Orchestra conducted by Anton Konrath. One side and **Bruckner: Symphony in D Minor** (Posthumous "Youth" Symphony)—Scherzo. Berlin State Opera Orchestra conducted by Fritz Zaun. 1-12" disc (V-11726). \$1.50.

There is just enough Bruckner on this disc to make us wish for more. We understand that Victor will very presently issue a recording of one of his symphonies in complete form. It will be very welcome. In the meantime, many of us will find this little sample quite fascinating. It is very well recorded.

J. Strauss: The Gypsy Baron—Overture. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (C-9083M). \$1.50.

Bruno Walter gives us a fine performance of this popular overture. The recording is highly satisfactory.

Liszt: "Mefisto" Waltz No. 1. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11161). \$1.50.

The Mephisto Waltz forms the second part, *Der Tanz in der Dorfschenke*, of Liszt's *Zwei Episoden aus Lenau's Faust* for orchestra. Ingeniously orchestrated, but not nearly so diabolical as its title would indicate, it is enjoyable music. Coates plays it with tremendous gusto. The recorders are up to their usual form. This disc disappeared from the catalogue a couple of years ago, and is now re-issued.

Schumann: Manfred—Overture, Op. 115. Three sides and **Mozart: Così Fan Tutte—Overture.** The B. B. C. Symphony Orchestra conducted by Adrian Boult. 2-12" discs (V-11713 and V-11714). \$1.50 each.

A refined and not particularly spirited performance of part of the incidental music to Byron's drama, *Manfred*. From a technical point, if not in interpretation, far superior to the old Columbia recording by von Schillings. We always feel Mr. Boult is so afraid that he will be thought "showy" and vulgar, that he leans too far toward the strictly orthodox and tends sometimes to be rather dull.

Richard Strauss: Arabella—Prelude to Act 3 and Waltzes and Interlude (Act 3). Berlin State Opera Orchestra conducted by Fritz Zaun. 1-10" disc (V-4282). \$1.

A little instrumental record from Richard Strauss' latest and tremendously successful opera, *Arabella*. The Waltz is particularly attractive, and the recording is highly satisfactory.

Cherubini: Anacreon—Overture. London Symphony Orchestra conducted by Leo Blech. 1-12" disc (V-11444). \$1.50.

American record collectors now have the choice between this disc and the Columbia Mengelberg recording, which has been available for several years. Both are satisfactory, and the item is not of sufficient importance to warrant the trouble of hearing both

before making your selection. It is just a question of whether you prefer Mengelberg or Blech.

Schubert: Symphony No. 5 in B Flat. Five sides and **Dvorák: Slavonic Dance No. 4 in F Major.** Berlin State Opera Orchestra conducted by Leo Blech. 3-12" discs (V-11476 to V-11478) in album. Victor Set M-170. \$5.

Numerous sets of this recording have been imported from Europe and it has been listed in various Victor catalogues during the last two years, marked "In preparation." At last Victor has seen fit to release it, thus making it generally available. It is true, of course, that this is not one of Schubert's major works, and that it falls below the level of the *Unfinished* and C Major Symphonies; but it is by no means without distinction, charm and grace. It lacks the sweep and depth and passion of the symphonies just mentioned, and the orchestration, though charming, is much simpler (the work is scored, in fact, only for strings, one flute, two oboes, two bassoons and two horns). Though there are passages clearly showing the influences of Haydn, Mozart and Beethoven, these influences are not sufficiently strong to overshadow Schubert's own contributions. This work is full of graceful melodies,—melodies that are unfailingly enchanting and beautiful, and that are genuinely Schubertian in character. Add to this, excellent orchestral reproduction under the competent direction of Leo Blech, and you have an album of records that is worthy of investigation by the most critical music lovers.

Mendelssohn: Calm Sea and Prosperous Voyage Overture, Op. 27. Three sides and **Songs Without Words: Spring Song, Op. 62, No. 6; Spinning Song ("Bees' Wedding"), Op. 67, No. 4.** London Symphony Orchestra conducted by Leo Blech. 2-12" discs (V-11452 and V-11453). \$1.50 each.

Two little poems by Goethe, *Meeres Stille* and *Glückliche Fahrt*, gave Mendelssohn the idea for this Overture, which dates from 1829. The first part of the work is supposed to represent a dead calm at sea; the more lively second section is the voyage. The first part is slow and dreary; the lively part strained and forced. The work comes to a close with a triumphant trumpet blast, representing the ship coming into port. Even an adequate performance and good recording are not sufficient to offset the dullness of this music.

Delibes—arr. Doppler: **Naila Waltz.** Royal Opera Orchestra, Covent Garden, conducted by Lawrence Collingwood. One side and **Glazounow: The Seasons—Bacchanale.** Royal Opera Orchestra, Covent Garden, conducted by John Barbirolli. 1-12" disc (V-11442). \$1.50.

Not particularly distinguished performances of music of doubtful value—hardly worth a dollar and a half.

CONCERTO



Rachmaninoff: Rhapsody for Piano and Orchestra on a Theme of Paganini (Op. 43). Sergei Rachmaninoff (Piano) and the Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-8553 to V-8555) in album. Victor Set M-250. \$6.50.

Most of us, when we think of Rachmaninoff, think of Rachmaninoff, the pianist, rather than Rachmaninoff, the composer, despite the fact that a very large portion of the great Russian's life has been devoted to composition. However, his celebrity as a composer is gradually being firmly established, especially among those who have access to the library of recorded music, where several of his most important major works (*Concerto No. 2 in C Minor*, *Concerto No. 3 in D Minor*, *Isle of the Dead*, *Suite for Two Pianos*) may be found most felicitously recorded. We are sure that the present superb recording of his latest work will tend to further establish his fame as one of the outstanding composers of our time. From the very interesting little leaflet which accompanies this set, we learn that:

"It is characteristic of Rachmaninoff to give himself whole-heartedly to whatever task he undertakes, so that when, in the spring of 1934, he cut short a (concert) tour . . . the rumor that he had gone abroad to compose was not altogether without grounds. As a matter of fact, the Rapsodie was begun at Rachmaninoff's summer home on Lake Lucerne . . . on July 3, and was completed August 24. Its first performance occurred, with the composer at the piano, in Baltimore, November 7, 1934, at a concert of the Philadelphia Orchestra, conducted by Leopold Stokowski. The work is in the form of a theme with (twenty-four) variations. The music by Paganini which Rachmaninoff selected appealed not only to him but to a great German composer also, for it is the same Paganini theme which Johannes Brahms used in his *Variations for Piano*. . . . The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets in C, three trombones, tuba, timpani, percussion, bells, harp and strings."

Music lovers everywhere will certainly appreciate the opportunity of hearing this important and very pleasing new work, which is so adequately afforded by this splendid recording.

Bach: Concerto in D Minor. Edwin Fischer (Piano) and Orchestra. 3-12" discs (V-8570 to V-8572) in album. Victor Set M-252. \$6.50.

Victor marks the 250th anniversary of the birth of Bach with the release of this most excellent recording by Edwin Fischer. To many of us it has been known and loved since its appearance abroad a year or so ago. It is, without question, one of the outstanding album sets of recent years. The beauty

of the work itself, which is No. 1 of the seven concertos for clavier and orchestra, plus the practically perfect recording, give us a set of records that may be recommended without qualification of any kind. Certainly Victor could not have selected an item to mark this occasion that would be more fitting, or more welcome.

Handel—trans. Harty: **Concerto for Orchestra in D (With Organ)**. London Symphony Orchestra conducted by Sir Hamilton Harty with Harold Dawber (Organ). 1–12" disc (C-68256D). \$1.50.

(This annotation is reprinted from the January, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is some glorious music just to enjoy. It does not really matter how much of it is Handel and how much is Harty; the net result is a thrilling musical experience. The recording, which was made in Kingsway Hall, London, is an outstanding example of the fidelity of reproduction which is being obtained by the English recorders. It requires a good reproducing instrument to bring out the magnificent details of this superb reproduction, and so you may judge the quality of your phonograph by the results you get with this disc.

CHAMBER MUSIC



Bach: Art of the Fugue (Transcribed for String Quartet by Roy Harris and M. D. Herter Norton). Roth String Quartet. 10–12" discs (C-68257D to C-68266D) in album. Columbia Set No. 206. \$15.

To celebrate the 250th anniversary of the birth of Johann Sebastian Bach, Columbia brings forth that which in our opinion is the most altruistic recording endeavor of all times. Certainly no one could expect this stupendous undertaking to be commercially profitable. The best that can be hoped for is that it will attract the attention of a number of serious students of music to the immense value of records in the study and appreciation of the great art. Perhaps it will win over a goodly number of those ultraconservatives who still feel that the reproduction of music by any mechanical device is of little value in the study of the subject.

Columbia is certainly to be congratulated upon the excellent job it has done. No pains or expense have been spared to make this the finest recording of its kind yet to be issued. No better choice could have been made than the selection of the Roth String Quartet, nor could the work have been exemplified in better form than in the splendid transcription so carefully prepared by Roy Harris and Mrs. M. D. Herter Norton. It is said that over two hundred hours were required for the preparation and recording by the Roths under Mr. Harris's personal supervision.

Accompanying the album is a very illuminating set of notes prepared by Mr. Harris from which we shall quote briefly in part: "When the Art of the Fugue was first printed only thirty copies were sold and his son scrapped the plates for the value of the metal. There are still musicians who maintain that the Art of the Fugue should be only studied and not performed, even though the same type of melodic design, harmonic texture and contrapuntal devices are to be found in it as in Bach's other music. Yet it is his greatest work because of its magnitude and its homogeneity. In it we find one hour and ten minutes of great expressive music generated from a simple theme of ten seconds. . . . The Goldberg Variations probably are closest to it in structural importance but they possess neither the homogeneous growth nor the fugal problems of the Art of the Fugue. . . . The Art of the Fugue stands as a single work of fourteen fugues generated from a simple theme; it offers today a two-fold challenge to our attention. We must live with it and realize in our own terms what great expressiveness can be attained through the solution of the structural problems implicit in the principles of fugue and variation.

"The Art of the Fugue was never completed. It stopped in full swing as it neared completion, even as Bach's life was arrested. We have thought it best to leave it thus. It was written with no indication of instruments, dynamics or tempi. We have indicated such dynamics and tempi as the music itself dictated. We have chosen the string quartet as the most suitable medium to present this work in the living tone, because it is the purest and most plastic instrumental form of our time and because the registers of this music seemed best suited to the registers of the string quartet.

"This recording of the Art of the Fugue does not include the four canons because their structural significance in this work is open to question; nor the four-voice version of Contrapunctus XIII which Bach wrote for two claviers. The score from which this recording was made is published by G. Schirmer, Inc., New York, U. S. A."

Beethoven: Quartet in B Flat Major, Op. 130. Budapest String Quartet. 5–12" discs (V-8576 to V-8580) in album. Victor Set M-157. \$10.

Beethoven: Quartet in B Flat Major (Grand Fugue), Op. 133. Budapest String Quartet. 2–12" discs (V-8586 and V-8587). \$2 each.

You will recall that the older recording of Opus 130 by the Budapest String Quartet consisted of but four discs and was made up of but five movements. The last movement, the sixth, was omitted. This entirely new recording, containing the last movement as published, is now made available under the same album number as the earlier set, M-157. Simultaneously, but not included in the album, Victor releases on two discs the *Grand Fugue*, which Beethoven originally included in Opus 130 as the last

movement. You will remember that his publishers felt that it was entirely too long, and Beethoven substituted a shorter movement and the *Grand Fugue* was published separately as Opus 133.

When the earlier set by the Budapest players was released we compared it with the Lener version and reported that we preferred the latter. Careful comparison of the present set with the much older Columbia set by the Leners causes us to recommend the new Budapest version without qualification. The recording of the present set is very much more to be desired, and the Budapest players have gone a long way toward perfection in the performance of Beethoven quartets since the days when their older set was made.

Mozart: Quartet in G Minor (K. 478). Artur Schnabel (Piano) and members of the Pro Arte Quartet. 4-12" discs (V-8562 to V-8565) in album. Victor Set M-251. \$8.

(This annotation is reprinted from the October, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Gentlemen, a masterpiece! Certainly no less is this superb recording of Mozart's *Quartet in G Minor*. If the art of recording does no more than bring to music lovers everywhere the opportunity of hearing such music as this—music which to most of us can come in no other way—then the art needs no other excuse for its existence. It would certainly be interesting to know how many of our readers have ever heard this work performed. A very few, we warrant, and we would be willing to wager that of that small number, none of them have ever heard such a performance as will be found on these discs.

Beethoven: Sonata in D Major, Op. 12, No. 1. Five sides and **Mozart: Sonata in C Major, K. V. 296—**Andante sostenuto. Yehudi Menuhin (Violin) and Hubert Giesen (Piano). 3-12" discs (V-7360 to V-7362) in album. Victor Set M-91. \$6.50.

Beethoven: Sonata in E Flat Major, Op. 12, No. 3. Adolf Busch (Violin) and Rudolf Serkin (Piano). 2-12" discs (V-7560 and V-7561). \$2 each.

These sonatas are the first and last of a series of three which comprise Opus 12. They are early works and belong to Beethoven's first period and so reveal what is generally considered to be the influence of Mozart and Haydn. While they lack the force and majesty, the conviction and unmistakable individuality of his later works, they have a youthful freshness and buoyancy that is immensely charming. Both Menuhin and Busch seem to have caught the brilliant spirit so necessary for a proper performance of works of this character. These recordings made their appearance in England several years ago, and since that time have been immensely popular with those collectors who secure imported records, rather than wait for them to be re-pressed over here.

Mozart: Quintet in G Minor, K. 516. Pro Arte Quartet. 2nd Viola: Alfred Hobday. 4-12" discs (V-7865 to V-7868) in album. Victor Set M-190. \$8.

(This annotation is reprinted from the October, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

This, the greatest of the five quintets which Mozart wrote for this combination of instruments, is recorded for the second time, and an excellent opportunity is given us to measure the advance the recorders have made since the release of the first set some four short years ago. We have just compared the present version with the earlier one by the Leners. The vast improvement in the reproduction of the true string tone is particularly vivid for the reason that, in all chamber music literature, this quintet is perhaps our favorite, and we felt that there just could not be a better set than the one we had played so often and enjoyed so much. We are not now prepared to admit that the Pro Arte players give any better performance, but when we compare the reproduction, we must immediately concede that the tone of the Leners' instruments sounds pretty thin and weak in comparison. As an example of recorded chamber music at its best, we can recommend the present album without reservation.

PIANO



Chopin: Barcarolle in F Sharp Major, Op. 60. Alexander Brailowsky (Piano). 1-12" disc (PD-35014). \$2.

The domestic catalogues reveal no recording of this lovely piece, and so this particularly fine Polydor disc is most welcome. It is just the type of music best suited to the phonograph—music which is heard at its best by small groups rather than by great concert audiences. Brailowsky gives a sympathetic and truly artistic performance, and the Polydor piano recording, which has always been considered of the highest quality, seems even better than usual. The record label gives this selection as Opus 61; this is a typographical error; Opus 61 is, of course, the *Polonaise-Fantaisie in A Flat*.

Marcello—arr. Fischer: Adagio. One side and **Mozart—arr. Fischer: Minuet.** Edwin Fischer (Piano). 1-10" disc (V-1693). \$1.50.

Two lovely little piano numbers by a pianist who is largely known in America through his several superb recordings. The pieces are short but interesting, and the reproduction of the piano tone is exceptional.

Bach: Partita in B Flat. Harold Samuel (Piano). 2-12" discs (V-11483 and V-11484). \$1.50 each.

Lovers of Bach will welcome this recording, and although it was made in England quite a few years ago, the reproduction sounds very well. Harold

Samuel knows his Bach, and gives on these discs, as always, a performance that will be most acceptable to all admirers of the Great Master.

Wagner—Schelling: Tristan and Isolde—Prelude. Ignace Jan Paderewski (Piano). 1-12" disc (V-7324). \$2.

Mr. Schelling's arrangement is quite interesting, and, of course, Paderewski's performance is worthy of investigation. We must say, however, that this is not the best piano recording that we have heard, and the copy at hand seems to have more than the ordinary surface noise. Better hear this record before you purchase it.

OPERA



R. Strauss: Der Rosenkavalier—Act 2: Finale (With Waltzes). Sung in German. Anni Andrassy (Soprano) and Richard Mayr (Bass) with Orchestra conducted by Bruno Walter. 1-12" disc (C-9087M). \$1.50.

This excellent record of one of the most amusing scenes in Strauss' famous comic opera has been known to the importers for several years, and many copies have found their way into the libraries of American collectors. Columbia now makes it available on its domestic list, so that all who are interested may easily make its acquaintance.

Mascagni: Cavalleria Rusticana—Voi lo sapete, o mamma. One side and **Peccia: Colombetta—Serenatella Veneziana.** Claudia Muzio (Soprano) with orchestra conducted by Molajoli. 1-12" disc (C-9084M). \$1.50.

Claudia Muzio's rich soprano shows to advantage in these two selections. A particularly fine orchestral accompaniment is supplied under the direction of the recording veteran Molajoli. The reproduction is of the best.

Massenet: Werther—Ah! Non Mi Ridestar! (Act 3). One side and **Massenet: Manon—Ah! Dispar, Vision (Act 3).** Tito Schipa (Tenor) and members of La Scala Orchestra, Milan, conducted by Franco Ghione. 1-12" disc (V-8422). \$2.

Tito Schipa sings these arias very nicely, so if a record of this kind appeals to you, you will find this one highly satisfactory. The recording is good.

Wagner: Tannhäuser—Inbrunst Im Herzen and Da Sah Ich Ihn (Rome Narration) (Act 3). Lauritz Melchior (Tenor) and London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-9707). \$1.50.

This splendid record of Lauritz Melchior again

makes its appearance in the current Victor list. It was dropped from the catalogue a year or so ago, for no apparent reason, and it is certainly good news that it is again available.

Wagner: Rheingold—Abendlich Strahlt Der Sonne Auge. Friedrich Schorr (Baritone) with State Opera Orchestra conducted by Leo Blech. 1-12" disc (V-6788). \$2.

Here is an old friend back in the catalogue, after an absence of a couple of years. A record that is worthy of again taking its place with the other great Wagnerian discs to be found in the Victor lists.

VIOLIN



Elgar—Szigeti: Serenade and Adieu. Joseph Szigeti (Violin) with piano accompaniment by Nikita de Magaloff. 1-10" disc (C-2150M). 75¢.

Elgar and Szigeti are indeed a very happy combination, as this little disc will testify. The reproduction is very fine.

Paganini—Kreisler: Caprice, Op. 1, No. 13 and Caprice, Op. 1, No. 20. Jascha Heifetz (Violin) with piano accompaniment by Árpád Sándor. 1-10" disc (V-1697). \$1.50.

Heifetz's marvelous technique is beautifully exemplified on this little disc. The recording is excellent.

Paganini: Campanella, Op. 7, No. 2. One side and **Rimsky-Korsakow—arr. Franko: The Czar's Bride—Song of the Bride.** Yehudi Menuhin (Violin) with piano accompaniment by Hubert Giesen. 1-12" disc (V-7599). \$2.

Menuhin makes his solo instrument sound like a whole string orchestra in the *Song of the Bride*, and he tosses off the quite tricky Paganini number in great style. Fine fiddling and mighty pleasant to listen to—recording excellent.

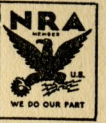
MISCELLANEOUS



Paganini—arr. Primrose: Caprice No. 13 and Caprice No. 15. One side and **Tschaikowsky—arr. Primrose: None But the Weary Heart.** William Primrose (Viola). 1-12" disc (C-7323M). \$1.25.

We haven't had the pleasure of meeting Mr. Primrose before, but we are rather impressed with his arrangements for viola. Students of the instrument will find the technique displayed in the Paganini *Caprices*, which are for solo viola unaccompanied, of especial interest, and we all can certainly enjoy the lovely melody of the Tschaikowsky piece. The latter has a piano accompaniment. The recording is good.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



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VOL. 3. NO. 2

APRIL 1935

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FOR quite some time we have realized that the recording engineers have been placing much more on the records than our present instruments could reproduce. This is true of both the musical and dynamic range. In other words, there are notes on the records at both ends of the scale which we never hear. Our instruments are not capable of giving us the extremely low and extremely high notes which the recorders have etched in the wax. Also, especially on the most recent records, there is a much greater range between the very soft passages and the extremely loud ones than is indicated by the performance of our present phonographs.

For some time, at least one manufacturer has been cognizant of this and has been quietly developing an instrument that would more truthfully reproduce the music actually to be found on the records. It is not such an easy matter as it sounds. Many things must be taken into consideration. It is not particularly difficult to reproduce the very high or the very low notes, but it is a most difficult thing to reproduce them in proper proportion to each other. It is of no avail to reproduce them if the intensity of the low notes is all out of balance with the highs, so that the bass booms forth full and loud, while the highs are but a faint squeak. It is also a very difficult matter to so arrange the amplifying circuit that the soft passages will be clear and distinct and in proper proportion to the very loud passages, and further, that the loud passages will not be just a great roar that seems to be shaking the apparatus to pieces.

The instrument which we have in mind was first shown to the public at the various radio shows last autumn. As it is practically custom-made, the production since that time has been hardly sufficient to meet the demand of the few who knew of it. We have been watching its progress with keen interest and have given it every test that we know of, and can truthfully report that it more faithfully reproduces the music to be found on the records than any instrument we have ever listened to, and we don't think that we have missed investigating any record reproducing instrument of any importance within the last twenty years.

If you care to investigate this instrument, it is Model No. 74, and it is manufactured by Stromberg-Carlson. We understand that the supply of these instruments is now slightly greater than the consumer demand, so that your dealer very likely will have one on his floor for demonstration purposes.

Just as we were about to go to press, we received word that the subscription lists for the recordings of the Schubert song cycle *Die Schöne Müllerin* by the distinguished German lieder singer Gerhard Husch, and the Landowska harpsichord selections from the works of Couperin, are now open. The publishers of this bulletin have been authorized to accept subscriptions for these important items, and an order blank for this purpose is enclosed with this issue. All subscriptions should reach us not later than April 30, 1935.

ORCHESTRA



Richard Strauss: Also Sprach Zarathustra (Op. 30). Boston Symphony Orchestra conducted by Serge Koussevitzky. 4-12" discs (V-8619 to V-8622) and 1-12" single-faced disc (V-8623-S) in album. Victor Set M-257. \$9.

We mark this month two highly important events in the development of recorded music. The return of the Boston Symphony Orchestra under Dr. Koussevitzky to the active list of Victor recording artists, and the first adequate recording of Richard Strauss' *Also Sprach Zarathustra*. Both are of supreme importance and both are very welcome.

Why, up until this time, this unique work has been neglected by the recorders, is one of those inexplicable things that perhaps no one can account for. The important thing is that it is now available, and that it has been done in such an excellent manner. The selection of Koussevitzky and the Boston Symphony for this recording is a most happy one indeed, for we cannot imagine a better performance. Of the recording itself, which was made in Symphony Hall in Boston on January 24, 1935, the booklet which accompanies this set states: "In these records the art of making the sound permanent seems to have reached one of its highest pinnacles. The tremendous crescendo which occurs at the beginning of the work represents perhaps the greatest volume of sound ever engraved upon a record, and indicates the extended range of dynamics which can now be caught and reproduced by means of recording technique."

Undoubtedly Victor has made a very special effort to produce an outstanding recording of a much needed work, and in our opinion the result is well worth the effort. This set is recommended without qualification.

Mahler: Symphony No. 2 in C Minor. Minneapolis Symphony Orchestra conducted by Eugene Ormandy, with Corinne Frank Bowen (Soprano), Ann O'Malley Gallogly (Contralto) and Chorus. 11-12" discs (V-11753 to V-11763) in album. Victor Set M-256. \$16.50.

Mahler is not dull. He may be a bit tedious at times—his works may be too long drawn out—but to this reviewer, he is *not* dull. The opportunity of hearing his works is so seldom given that this recording of his second symphony is of especial importance to all serious students of music. Victor seized a most unusual opportunity, for we learn from the booklet that accompanies this set that: "Performances in America have been exceedingly few, primarily because of the extensive orchestral resources required

by the score. . . . The present recording was made during a performance in the Memorial Auditorium at the University of Minnesota, on January 6, 1935. This was one of the occasions upon which all the requirements of the score could be met. For the performance Mr. Ormandy had the advantage of not only all his own superb orchestra but of a very large pipe organ, a set of church bells which actually once rang from a bell tower in St. Paul, and a chorus of over three hundred voices—all of which are indicated in Mahler's score."

After repeated playings, we have found the highly contrasting music to fairly breathe with spirited life. It is compelling and vital, and the terrific thrill one gets from the climax of the last movement, with the full orchestra, chorus, organ, and the chimes rising majestically above all, is something that sets every nerve in the body tingling. We have never heard anything on records which even approaches the volume of sound that has been placed on this disc (the last one in the set).

If you are one of those who feels that Mahler is dull, you owe it to yourself to investigate this superb recording. If, after you have heard it, you still think that he is dull, then at least you have convinced yourself that your opinion is sound, but you would still have a very difficult time convincing us.

Wagner—Stokowski: Parsifal—Symphonic Synthesis from Act 3. Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-8617 and V-8618). \$2 each.

Words fail this reviewer in attempting to describe the rare beauty of this recording. Its appeal should be well nigh universal, and we do not hesitate to prophesy that the sale of this pair of discs will exceed that of any recording of the Philadelphia Orchestra in recent years. Stokowski's arrangement is magnificent, his interpretation is superb, and the reproduction of the orchestra is as fine as anything that we have heard. Lose no time in hearing these marvelous records.

Tschaikowsky: Symphony No. 5 in E Minor, Op. 64. Philadelphia Orchestra conducted by Leopold Stokowski. 6-12" discs (V-8589 to V-8594) in album. Victor Set M-253. \$12.

Here is the supreme recording of Tschaikowsky's *Fifth*! An example of "higher fidelity" recording that will amaze all those who have a reproducing instrument capable of doing it justice. There is no question about this being *the* recording of this popular symphony. The Mengelberg and Stock versions are entirely outclassed. Stokowski is a great Tschaikowsky interpreter, and he is at his best on these discs. To listen to these records on a good phonograph is certainly a thrilling experience.

Mozart: Divertimento No. 17 in D Major (K. 334).

London Philharmonic Orchestra conducted by Sir Hamilton Harty. 3-12" discs (C-68267D to C-68269D) in album. Columbia Set No. 207. \$4.50.

(This annotation is reprinted from the February, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

If you have had a trying day, and things have not turned out just as you wished, and the world seems all wrong, just take these records quietly and alone, and let them transport you into a happier mood. For this is happy, sparkling music, and Sir Hamilton is just the fellow who can give it the spirit of "this old world is not such a bad place after all." You will recognize the *Menuetto*—you have heard it many times, and the jolly *Rondo* is reminiscent of an old familiar tune that everyone knows. Here's twenty minutes of sublime relaxation. The reproduction is of the best.

Handel: Concerto Grosso No. 10 in D Minor—

Second Movement (Allegro) and Sixth Movement (Allegro Moderato). The Cologne Chamber Orchestra conducted by Prof. Hermann Abendroth. 1-10" disc (PA-R1934). \$1.25.

We always find these little bits of Handel most fascinating, and we only hope that our readers get as much real joy from listening to them as we do. Professor Abendroth is the ideal conductor for little works of this kind, and he seems to enjoy playing them just about as much as we enjoy hearing them. The recording itself is highly satisfactory.

Beethoven: Fidelio—Overture. The B. B. C. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (V-DB2261). \$2.50.

You will find this recording, under the superb direction of the distinguished Bruno Walter, just what one would expect it to be—a perfect gem. Recordings of the B. B. C. Symphony Orchestra seem to be getting better and better, and that is saying a great deal, for the very first were amongst the best orchestral recordings of their time.

Enesco: Roumanian Rhapsody No. 1 in A Major. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 2-10" discs (V-1701 and V-1702). \$1.50 each.

This lively little work seems to be a favorite with Ormandy, for it is found very often on his programs, and is doubtless well received by his audiences. It is the first of Enesco's *Trois Rapsodies Roumaines*, and is based largely on the folk-songs and dances of

the composer's native Roumania. While this is, of course, not great music, it is bright and gay, and certainly anything that tends to raise our spirits in these depressing times is very welcome. The recording is of the best.

Mozart: Don Juan—Overture. Concert Orchestra conducted by Clemens Schmalstich. 1-10" disc (V-V29). 75c.

This little disc was released by Victor early in 1930, and after remaining in the catalogue for a couple of years was withdrawn. For what reason, no one seems to know. Schmalstich gives a brilliant performance of this pleasing little number, and the recording is highly satisfactory. A real bargain at its modest price.

Oscar Straus: A Waltz Dream—Potpourri. Marek Weber and his Orchestra. 1-12" disc (V-36156). \$1.25.

Marek Weber, he of the sugary violin, leads his orchestra in some very pleasant, tuneful music, rich in sentimentality.

Bach—arr. Wood: Gavotte in E for Strings. One side and **Bach—arr. Wilhelmj: Air from Suite in D Major.** (Air on the G String.) British Symphony Orchestra conducted by Sir Henry J. Wood. 1-12" disc (C-7324M). \$1.25.

For those who like their Bach arranged for symphony orchestra, this disc is recommended. The familiar *Air on the G String* is particularly attractive. The recording is good.

Offenbach: Orpheus in the Underworld—Overture. Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey. 1-12" disc (C-50377D). \$1.

A very nice recording of this popular overture by the well-beloved Sir Dan Godfrey of Bournemouth. Note its modest price. The reproduction is very good.

BAND**Elgar—arr. Gerard Williams: Pomp and Circumstance Marches—Nos. 1, 2, 3, and 4.** The B. B. C. Wireless Military Band conducted by B. Walton O'Donnell. 1-12" disc (C-50378D). \$1.

If you would like to have four of Elgar's *Pomp and Circumstance* marches played by a military band, you will probably never find a better record than this one. The reproduction is okeh.

CHAMBER MUSIC



Hindemith: Trio for Strings, No. 2 (1933). Simon Goldberg (Violin), Paul Hindemith (Viola) and Emanuel Feuermann ('Cello). 3-12" discs (C-68274D to C-68276D) in album. Columbia Set No. 209. \$4.50.

Since the arrival of the imported sets of this recent work of Paul Hindemith, which occurred about six months ago, a great number of American music lovers have acclaimed this composition as one of the most satisfying works in the realm of modern chamber music. Its popularity has been constantly gaining, and we are sure that Columbia will find a waiting market for this domestic set. Like all truly great music, repeated hearings are necessary for a true appreciation, and this set of discs makes this pleasantly easy. With the composer himself playing the viola part, we are assured of an authoritative reading. The reproduction is excellent.

Borodin: Quartet No. 2 in D Major. Seven sides and **Glazounow: Orientale** (Op. 15, No. 2) (From Five Novellettes). Pro Arte Quartet. 4-12" discs (V-8609 to V-8612) in album. Victor Set M-255. \$8.

If you have not secured an imported set of this recording, we suggest that you investigate this lovely work, now that it is generally available. You will find that the Pro Arte players give a glorious performance of this fascinating piece, which for pure charm and sheer lyric beauty stands well to the front in the whole literature of music for string quartet. The reproduction of the various string tones will be found to be excellent, and all in all, we have a set of discs that should prove most acceptable to music lovers everywhere.

Ravel: Quartet in F Major. Lener String Quartet. 4-12" discs (C-68270D to C-68273D) in album. Columbia Set No. 208. \$6.

Somehow we cannot get overly enthusiastic about this recording. In comparing it with the Victor set by the Kretzky String Quartet, it is definitely superior, but when we consider the recent H. M. V. recording by the Pro Arte Quartet, we are rather of the opinion that the Leners just don't quite get the spirit of the modern Frenchman. Perhaps the Leners better stick to Beethoven and Mozart, where to our mind they are supreme. The reproduction of the present set is highly satisfactory.

CONCERTO



Bach: Concerto No. 1 in A Minor for Violin and Orchestra. Bronislaw Huberman (Violin) and the Vienna Philharmonic Orchestra conducted by Dobroy. 2-12" discs (C-68277D and C-68278D) in album. Columbia Set No. 210. \$3.

When we reviewed this pair of discs (imported copies) a few short months ago, we found the music pretty dull going and so stated. Many of our readers disregarded our remarks, as many of our readers very often do, and after adding this item to their collections, wrote us declaring that they found this work of supreme interest, and that to them it was anything but dull going. We played these records again this afternoon, and while we will not insist that the music is absolutely dull, we still feel that Bach wrote a great deal of music that will be of much more interest to the average listener than this concerto. Huberman gives a sterling performance, and the recording is particularly fine. Note that Columbia is supplying, without additional cost, an album with this set, despite the fact that it only contains two records. We wonder if this practice will obtain in the future. We hope so, for it is certainly an added feature.

Mozart: Concerto No. 5 in A Major (K. 219). Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbirolli. 4-12" discs (V-8601 to V-8604) in album. Victor Set M-254. \$8.

(This annotation is reprinted from the December, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Heifetz gives an excellent performance of this interesting work—the last of the set of five violin concertos which Mozart composed in 1775 for his own use upon the concert platform. The orchestral part is scored for strings, oboes and horns, and is nicely handled in this recording by the London Philharmonic under Barbirolli. The soloist is using this work on many of his concert programs, and press reports indicate that it is being enthusiastically received by audiences everywhere. The reproduction is very fine.

PIANO



Liszt: Concerto Pathetique. Mark Hambourg (Piano) and Michal Hambourg (Piano). 2-12" discs (V-11732 and V-11733). \$1.50 each.

If you like fiery piano music, here it is with a vengeance. It is played with plenty of spirit, and the recording is good.

VOCAL



Reger: To Hope (An Die Hoffnung) (Op. 124). Sung in German. Johanna Egli (Contralto) with Orchestra conducted by Josef Balay. 1-12" disc (PA-E11260). \$2.

This work of Max Reger (1873-1916) is unfamiliar to this reviewer. It is truly modern in character, and repeated playings might reveal a worth that is not evident upon first acquaintance. Johanna Egli possesses a rich contralto voice of splendid quality, and we should like the opportunity of hearing her again in a more familiar selection. The reproduction of both the voice and the orchestra is entirely satisfactory.

Broggi: Visione Veneziana. One side and **Santo-liquido: L'Assiolo Canta.** Conrad Thibault (Baritone) with piano accompaniment by Martha Halbwachs. 1-10" disc (V-1699). \$1.50.

Two songs by living Italian composers, which, if they were to be recorded at all, might better have been left to the efforts of Mr. Gigli or Mr. Schipa. By this we do not mean that Mr. Thibault does not sing them well, but as their appeal will be largely to Italians, the renditions by either of the artists named would have been very much more welcome.

Loewe: Der Nöck. Wilhelm Rode (Baritone) with piano accompaniment by Dr. Carl Bergner. 1-10" disc (O-O-25158). \$1.25.

A charming example of the work of Carl Loewe (1796-1869), the creator of the German ballad as an art-form for voice and piano. It is delightfully sung by the distinguished German baritone, Wilhelm Rode. The recording is well up to present-day standards. A copy of the text is supplied with each disc.

Foster: Jeanie With the Light Brown Hair and Sweetly She Sleeps, My Alice Fair. John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1700). \$1.50.

At last McCormack has chosen a couple of songs that at least have a chance of some popularity here in America. There seems to be a substantial and growing interest in Foster, and certainly no one could better the renditions to be found on this disc.

Schubert: Der Doppelgänger (from "Schwanengesang"). One side and **Schubert: Ständchen.** Sung in German. Richard Tauber (Tenor) with orchestra conducted by Dr. Weissmann. 1-10" disc (C-4099M). \$1.

Herr Tauber makes an excellent job of this recording of these two popular Schubert songs. He is in fine voice and his enunciation is perfect. The recording is of the best.

Penn: Smilin' Through. One side and **Tosti: Parted.** Richard Crooks (Tenor) with orchestra. 1-10" disc (V-1696). \$1.50.

The radio supplies us with all of this sort of stuff we require. Perhaps there are those who are interested in a record of this type, but who they are, or where they are, we haven't the slightest idea.

CHORAL



Wesley: Magnificat. Festival of English Church Music (4000 Voices; 216 Choirs) directed by Dr. Sydney Nicholson. Dr. Ernest Bullock (Organ). 1-12" disc (C-DX639). \$2.

This disc is of unique interest. It was recorded in the Crystal Palace, London, probably during an actual performance, and considering this, it is perhaps the most successful recording of such a huge group of singers yet to be accomplished. Upon a phonograph capable of handling the necessary volume of sound, this disc will give a most realistic reproduction. Throughout the recording a very nice balance is maintained between the singers and the accompanying organ. This is not an easy task when we consider the vast number of vocalists, and the English recorders are to be congratulated upon the excellent results attained. In addition to its interest as a great recording stunt, this disc has a very real musical value.

(a) **Altera Autem Die** (Gospel Tone for Palm Sunday); (b) **Alleluia, Ascendit Deus** (1st Alleluia for Ascension Day) (Traditional). One side and (a) **Alleluia, Dominus in Sina** (2nd Alleluia for Ascension Day); (b) **Requiem Aeternam** (Gradual from the Mass of the Dead) (Traditional). Sung in Latin. The Nashdom Abbey Singers conducted by the Rev. Dom Anselm Hughes, O. S. B. (Unaccompanied). 1-12" disc (C-9088M). \$1.50.

Here is another example of the work of the Nashdom Abbey Singers, whose records of the Music of the Chapel of King Henry VI will be remembered by those who are interested in the music of the Anglican Church. The recording is excellent.

Gretchaninoff: Responsory XI (Prositelnaja Ektenja). One side and **Bortnjanski: Who Can Equal Thee?** (Kto bog Velij). Sung in Russian. Don Cossack Choir conducted by Serge Jaroff. 1-12" disc (C-7325M). \$1.25.

The Don Cossacks render these rather spectacular numbers in their own inimitable manner. The recording is very good.

Handel: Messiah. Abridged Version. Dora Labbette (Soprano), Muriel Brunskill (Contralto), Hubert Eisdell (Tenor), Harold Williams (Bari-tone) and the B. B. C. Choir, with Orchestra and Organ, conducted by Sir Thomas Beecham. 8-12" discs (C-DX630 to C-DX637) in album. \$16.

From its complete recording of the *Messiah*, which consists of eighteen discs, Columbia has selected eight of the most important, and now makes this abridged version available in an album with appropriate notes. Sixteen selections from the famous oratorio are included in the abridged edition; among them will be found the following: *Comfort Ye, My People; Every Valley Shall Be Exalted; He Shall Feed His Flock; He was Despised; Hallelujah Chorus; I Know that My Redeemer Liveth; and The Trumpet Shall Sound.*

For those who felt that the complete version was a little too much of a good thing, and for those whose pocketbooks could not stand the expense of the larger set, this very acceptable abridged version is recommended.

Music of the Chapel of King Henry VI. Sung in Latin by the Nashdom Abbey Singers conducted by the Rev. Dom Anselm Hughes, O.S.B. 2-12" discs (C-7318M and C-7319M). \$1.25 each.

C-7318M—Nicholas Damett: *Salve porta Paradisi*
Nicholas Damett: *Beata Dei Genetrix Maria*

King Henry VI: *Gloria in Excelsis*

C-7319M—Anon.: *Credo*

King Henry VI: *Sanctus*

King Henry VI: *Benedictus*

(C-7318M with organ; C-7319M unaccompanied.)

We quote from Mr. C. M. Crabtree's very interesting review of these two discs, which appeared in the June, 1934, issue of *The Gramophone*:

"These two records fill in a valuable and fascinating chapter of musical history. All the music is taken from a famous, almost unique, and English MS. known as 'The Old Hall MS.,' belonging to the Roman Catholic seminary at Old Hall, Ware. With one exception, its date is judged to be about 1450. . . . C-7319M has an anonymous *Credo*, judged to be late fourteenth century, and a *Sanctus* and *Benedictus* by 'Roy Henry,' apparently Henry VI. The

Credo is misleadingly and unnecessarily said on the very useful leaflet given with the records to be 'in two parts.' It seems to be actually in three vocal parts. It turns out to be a setting, with the tune at the top, of the familiar plainsong *Credo*—the one that is considered to be the original, or least primitive, intonation of the Nicene Creed. This setting is in its way something like perfection. Certainly there is neither monotony (though some to whom it is completely new may at first think there is) nor incongruity, nor any kind of excess or exaggeration. The other pieces are chiefly remarkable for the delightful, and to us original, melodiousness of the top part; it is almost folksongish; certainly very fresh, and wonderfully English. . . . Nashdom Abbey is an Anglican Community which has taken the Benedictine Rule. The Singers are to be congratulated on their excellent accomplishment of what must be, today, a very tricky task. The recording seems perfect, and altogether we must be very grateful to Columbia for doing the job almost better than we could have dared to hope."

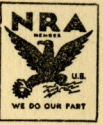
Gregorian Chants. (From "The Catholic Music Hour," Books 1, 2, 3, 4 and 5, published by Silver, Burdett & Company.) Sung by school children of St. Martin and St. Philip Neri Choirs, directed by the Misses De Nigris. 2-10" discs (V-24819 and V-24820). 75¢ each.

V-24819—*Gloria Patri; Et Incarnatus Est; Angele Dei; O Salutaris Hostia; Tantum Ergo; Salve Mater (First Book); Sanctus and Benedictus from Mass XVIII; Salva nos, Domine; Veni Creator; Ave Verum (Second Book).*

V-24820 — *Adoremus and Laudate (Third Book); Asperges Me (Fourth Book); Ave Maria; Ut Queant Laxis; Suavis Dominus; Ad Te Confugimus (Fifth Book).*

Victor announces that these records were made in answer to a strong demand for simplified Gregorian Chants for the children of the Catholic schools. The records are made with a slight pause between each chant, which is indicated on the record by a wide groove. This makes it possible to pick out any chant and play it without playing the record through to the point of the beginning of the desired selection.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THE Phonograph Society movement has had its ups and downs here in America. We just don't seem to get much of a thrill from joining with others and listening to recorded programs. Abroad, especially in England, these little groups have been flourishing for a number of years, but in America they usually last but a few months, and then disband. There is one exception to this general rule of which we know—there may be more—and if there are we should like to hear of them. This outstandingly successful organization is the Philadelphia Phonographic Society. This group has had a steady and consistent growth since its beginning over a year ago. It holds weekly concert meetings at its clubroom, 1522 Waverly Street, on Thursday evenings at eight o'clock. Those who are interested should get in touch with the secretary, Mr. Earl P. Rees, by writing to him at the above address. Visitors from out of town are always welcome at the meetings, and as the clubroom is but a few blocks from the center of the city, it is a very easy matter to reach it.

Mr. Rees would like to hear from other societies in America, with the thought in mind of exchanging ideas, which might be mutually beneficial. He has also very graciously offered to correspond with any group who are planning to organize a society, giving them the advantage of his experience, which we feel sure would be invaluable. This publication believes that the growth of such societies is of tremendous value to everyone interested in the further development of the art of recorded music, and will be very glad to give publicity to the movement, within the limit of its available space.

Victor's release of the Boston Symphony recording of *Also Sprach Zarathustra* has been

acclaimed as the greatest recording feat yet to be accomplished. Nothing so lifelike, or with such dynamic range, has yet appeared on discs. Readers from all over have written us that we were derelict in our duty in not bringing this outstanding recording more forcefully to the attention of our subscribers in our review of this item last month. Please excuse us. However, may we drop this word of warning. It requires a very fine instrument to faithfully reproduce the great range and tremendous volume which have been recorded on these discs. If your phonograph is capable of reproducing them properly, you will find this set a revelation.

We regret that samples of the Columbia May releases did not reach us in time for review in this issue. We have been advised, however, that they are en route, and so they will be covered in the June number.

ORCHESTRA



Chausson: Symphony in B Flat Major, Op. 20.
Orchestre da la Société des Concerts du Conservatoire conducted by Coppola. 4-12" discs (V-DB4953 to V-DB4956). \$2.50 each. (Four-pocket album available with this set at 50¢ additional.)

As this recording arrives from France, we are reminded again of the great importance of recorded music. When, where, and how often would we hear this work if it were not for these discs. Certainly recorded music deserves more attention than it is now getting from those to whom the great art seemingly means so much. This, by the way, is a superb recording of a work that should hold considerable interest for everyone who is seriously studying the development of the art.

In considering this work, we certainly can do no better than turn to the notes which Mr. Lawrence Gilman prepared upon the presentation of this symphony by the Philadelphia Orchestra under Pierre

Monteux during the 1927-28 season. In part, Mr. Gilman writes: "The Symphony in B-flat major—his only work in that form—was completed in 1890, when Chausson was thirty-five. His master, César Franck, who died in the same year, had finished his D minor Symphony two years before. Wagner had been dead seven years. Brahms had composed all four of his symphonies. Tchaikowsky had written his first five and was soon to begin his sixth (the *Pathétique*). Richard Strauss had composed *Macbeth*, *Don Juan*, and *Tod und Verklärung*. . . . Debussy, with his string quartet, *L'Après-midi d'un faune*, and *Pelléas* still unwritten, was composing the five Baudelaire songs and the *Suite Bergamasque* for piano. Ravel was a student at the Conservatoire. The eight-year-old Stravinsky was rolling marbles in Oranienbaum. Honegger was unborn. Thus it will be seen that musical modernism as we know it today was still in its cradle. . . . The B-flat Symphony of Chausson seems to have disturbed no one, even at its Paris production by the Société Nationale thirty-seven [now forty-four] years ago. Maclair celebrated 'its firmness of line and structure, its clearness and elegance, its freedom from the capricious glitter, the nervous brilliance, the effects a little decadent and perverse, which characterized that group of composers with whom Chausson was affiliated.' Like the great symphony of Chausson's master, this one is in three movements; and in further likeness to its model, it is to some extent cyclical in character; for it employs the useful method of thematic community, and themes from the first movement reappear in the Finale."

It is said that Coppola was particularly anxious to make this work of his fellow countryman available in recorded form, and that he spared no pains in seeing that the performance and the recording were of the very best.

Reger: Ballet Suite—Pierrot and Pierrette; Valse d'Amour; Finale. Members of the Berlin State Opera Orchestra conducted by Fritz Zaun. 1-12" disc (V-EH866). \$1.90.

Very little of the work of Max Reger (1873-1916) has reached the recording studios, perhaps for the reason that during his life he seldom left his native Germany and therefore his fame remained pretty well within the confines of the country of his birth. He was a prodigious worker, and left one hundred and forty-seven works with opus numbers and a vast number of compositions (published and unpublished), which were not so marked. The present *Ballet Suite* was written between 1911 and 1913, and although the labels do not indicate the fact, it is Opus 130. Of the three selections chosen from the suite for this recording, we believe that only one has been recorded before. We seem to remember an old Polydor recording of the *Valse d'Amour*. Very likely many of our readers will find this music both pleasing and interesting, and so we do not hesitate to call this disc to their attention.

Debussy: La Damselle Éluë. Orchestre Padeloup, Mlle. Odette Riquier (Mezzo-Soprano), Mme. Jeanne Guyla (Soprano) et Chœur de Femmes de la Chorale Saint-Gervais, conducted by Coppola. 2-12" discs (V-DB4957 and V-DB4958). \$2.50 each.

A pair of discs of unusual importance to all music lovers, and of special value to those who are particularly interested in the study of Debussy. This early work of the great Frenchman is described by his most recent biographer, Léon Vallas, in the following manner:

"*La Damselle Éluë*, in spite of its very languishing melodies, and all the finery in the fashion of 1887 with which it is bedecked, shows still more clearly the precursory signs of what was later on to be called 'Debussyism.' It exhales a curious, delightfully fragrant perfume, which harmonizes subtly with Dante Gabriel Rossetti's exquisite, but rather effeminate text. The succession of fifths in the very first bars proclaims the young composer's audacious personality. Its mysticism seems to prepare the way for *Le Martyre de Saint Sébastien*. The spirit of Wagner—the Wagner of *Parsifal*—hovers over the entire work; there is a faint suggestion of César Franck's *Rébecca*, and Massenet's caressing charm greets one at many a turn. One notices Debussy's constant care to subordinate the symphony to the poem, to interpret the latter in a flowing style closely resembling the words and, by means of syllabic diction and a choral treatment free from contrapuntal interlacing, to bring out all the words clearly, even those that occur in the united choral parts. There are some attractive and novel effects in the treatment of the female voices, and the instrumentation is light and delicate, though varied throughout."

M. Coppola has seemingly caught the spirit of this unique work, and has given a performance that will be eminently satisfactory, even to the most critical.

Mozart: Symphony No. 39 in E Flat Major (K. 543). The B. B. C. Symphony Orchestra conducted by Bruno Walter. 3-12" discs (V-11775 to V-11777) in album. Victor Set M-258. \$5.

(This annotation is reprinted from the February, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is a grand recording! Bruno Walter presents Mozart—the ever-living Mozart, not the conductor's idea of Mozart, but the very spirit of the composer himself. In this day of the glorified conductor, it is a great joy to find one who will think of the music first, and of himself second. As we listen to these discs, we cannot but feel that that is just what Mr. Walter is doing—he wants us to think of Mozart, the composer, rather than Walter, the conductor. If you love Mozart as we do, this set of records will be a great inspiration to you. The earlier recordings by Kleiber and Weingartner are completely overshadowed by this marvelous new version. Another example of the superb work of the English recorders.

Roy Harris: When Johnny Comes Marching Home. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8629). \$2.

It appears that RCA Victor requested Mr. Harris to write an American Overture especially for recording, and this well-recorded disc by the Minneapolis Symphony is the result. A leaflet of notes by the composer is supplied with the record in which Mr. Harris says in part: "The moods which seem particularly American to me are a noisy ribaldry, a sadness, a groping earnestness which amounts to suppliance towards those deepest spiritual yearnings within ourselves: and finally a fierce struggle of will for power, sheer power in itself. There is little grace or mellowness in our midst. That will probably come after we have passed the high noon of our growth as a people."

"The first half of the work expresses openly and directly the ribald quality of the theme itself and its transformation into a slow, sad mood. The second half opens with a rhythmic pattern parallel to the opening of the first half and then goes directly with the mood of suppliance. For this section the traditional treatment of the contrapuntal chorale is used in which the theme in slower tempo becomes the bass. This resolves into the last section which treats the mood of struggle for power and ends in an unresolved continuance of that struggle."

How truthfully Mr. Harris has depicted the American people in the musical idiom is, of course, debatable. One thing is certain; he has not flattered us. The music itself is not without interest, and Victor's experiment is worthy of investigation at least.

Reyer: Sigurd—Overture. Orchestre de la Société des Concerts du Conservatoire conducted by Coppola. 1-12" disc (V-DB4947). \$2.50.

An excellent performance and recording of the overture to *Sigurd*, the opera for which the French composer, Ernest Reyer (1823-1909) is best remembered. It is stirring music, and mildly interesting in its way. If you thrill to the William Tell Overture, you may like this one.

CHORAL



de Lassus: Benedictus (from La Messe "Douce Mémoire"). Maîtrise de la Cathédrale de Dijon sous la direction de M. J. Samson. One side and **Bach: Choral Preludes:** (a) *La vieille année est passée*; (b) *Bien-aimé Jésus, nous voici*. M. Gustave Bret (Organ). 1-12" disc (V-DB4949). \$2.50.

This disc gives us a pleasing combination of some very fine choral work on one side and two Bach compositions for organ on the other. Those who are interested in such music will find this record very satisfying.

CHAMBER MUSIC



Verdi: String Quartet. Quartetto di Roma. 3-12" discs (V-DB4427 to V-DB4429). \$2.50 each. (Three-pocket album available with this set at 50¢ additional.)

If you are one of those who feel that it would be impossible for a great operatic composer like Verdi to write a string quartet, and keep well within the bounds of that limited form, won't you just listen to this recording? If you will do this, we feel confident that you will agree with us that the great master has not only accomplished this feat, but that he has produced a work worthy of the serious consideration of all those who are interested in the best in chamber music. Why it has been so consistently neglected will very likely be just as much a puzzle to you as it is to us. To us, it is grand music, and we want to hear it again and again. We expect to play our set of discs many times with greater and even greater enjoyment. The Roman Quartet are well equipped for their task and give a spirited performance of this enjoyable music.

Franck: Quartet in D Major. Eleven sides and **Schubert: Quartet in E Flat Major, Op. 125, No. 1—Finale—Allegro.** Pro Arte Quartet. 6-12" discs (V-8630 to V-8635) in album. Victor Set M-259. \$12.

This new set of Franck's well-beloved quartet will very likely be preferred to the Columbia set by the London String Quartet which was issued some five or six years ago. Great strides have been made in the art of recording during that period and it is clearly noticeable when we compare these sets. Of course, there may be some who prefer the Londoners' reading, but when they consider the marked difference in reproduction, we are rather of the opinion that most of them will select the present set.

Lalo: Quartet in E Flat Major. Quatuor Français Maurice Blondel. 3-12" discs (V-L986 to V-L988). \$1.90 each. (Three-pocket album available with this set at 50¢ additional.)

We prefer to remember M. Lalo for his *Symphonie Espagnole*, which we frankly admit we like, rather than his String Quartet, which we do not hesitate to say that we found pretty dull going. We are not familiar with the work of the Français Maurice Blondel Quartet, and we would rather not judge their ability by their rendition of what seemed to us mighty uninteresting stuff.

BAND



Tschaikowsky: Marche Slave. Banda di Chieti directed by C. S. N. Santarelli. 1-12" disc (V-36164). \$1.25.

This is a swell recording of an Italian concert band. The well-known *Marche Slave* is just their meat, and they surely make the most of it.

CONCERTO



Bach: Brandenburg Concerto No. 1 in F Major. École Normale Chamber Orchestra. Paris, conducted by Alfred Cortot. 2-12" discs (V-11781 and V-11782). \$1.50 each.

This pair of discs have met with great favor since they were released abroad about a year ago. Many sets have been imported, and now that they are generally available, we predict that a very much wider group of music lovers will enjoy Cortot's fine reading of this old masterpiece. The reproduction is splendid.

VOCAL



Bach—adapt. Bret: Cantate Profane, No. 212—Nous avons un nouveau Gouverneur. Jeanne Guyla (Soprano) and Martial Singher (Baritone) with Chamber Orchestra conducted by Gustave Bret. G. Crunelle (Flute). 2-12" discs (V-DB4939 and V-DB4940). \$2.50 each.

Here is an amusing bit of Bach—very likely unknown to most of us. It is described in the recent French catalogue, in which these discs appeared, in the following manner:

"If J. S. Bach has, above all, remained the Master of the Passion according to Saint Matthew, the Mass in Si minor, the religious cantata, the great organ pieces, it means that the man whom Debussy called 'the god of Music' would be known incompletely by ignoring his light pieces. The cantata 'We have a New Governor' ('Mer hahn en neue Oberkeet'—in Saxon dialect) is one of the most typical. As Mr. Albert Schweitzer states, Bach exactly like Wagner had the instinct and taste of burlesque pieces. His natural good nature liked to exercise from time to time on texts that offered him rest from more serious works.

"The arrival of a new bailiff at the village of Klein-Zoscher was the cause of this short composition which bears No. 212 in the collection of the 'Bach-gesellschaft' (Bach Society), and which is often called 'Bauerncantate' (Peasants' Cantata). The libretto justifies this sub-title. Indeed, peasants are the heroes. They come to extend all kinds of compliments to the manorial couple in their patois; some naive, others absurd. The music is perfectly adapted to the words. It is the most original example of Bach's simple and popular style, from the overture,

pot-pourri (medley) of dance airs to the final duo where the entire band, with the musette at the head, leaves the tavern.

"The recording is in accordance with the performances of the J. S. Bach Society: Instrumental text not strictly authentic, slight reductions in the recitatives and airs. In the way it is presented, this charming work—a true operetta—shows one of the little known aspects of old Bach's character."

The performance under the capable direction of Gustave Bret is of high order. Particular mention should be made of the excellence of the solo voices. The recording is of the best.

Schumann: Talismane and Provencalisches Lied. Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. 1-10" disc (PD-30003). \$1.50.

A search fails to reveal any other recordings of these Schumann songs, and if any should be found, we are very sure that they would not approach the excellence of these renditions. Schlusnus is at his best in lieder of this kind, and when we consider the vast number of splendid records he has made, this is saying a great deal. An appropriate piano accompaniment is supplied by Franz Rupp.

Haydn: My Mother Bids Me Bind My Hair. One side and **Thayer: My Laddie.** Florence Easton (Soprano) with piano accompaniment by Gerald Moore. 1-10" disc (V-1705). \$1.50.

Perhaps someone will be interested in this record sufficiently to purchase one. Who can tell?

OPERA



Puccini: Tosca—E Lucevan le Stelle (Act 3). One side and **Verdi: Rigoletto—La Donna È Mobile (Act 3).** Beniamino Gigli (Tenor) and Members of La Scala Orchestra, Milan, conducted by Franco Ghione. 1-10" disc (V-1704). \$1.50.

If these two arias appeal to you, you will probably never hear anyone sing them in a better manner than the supreme Mr. Gigli. Splendid recording is a feature of this disc.

VIOLIN



Chopin—trans. Spalding: Waltz in B Minor (Op. 69, No. 2). One side and **Drink To Me Only With Thine Eyes (Arr. Roger Quilter).** Albert Spalding (Violin) with piano accompaniment by André Benoist. 1-10" disc (V-1703). \$1.50.

Mr. Spalding plays these little pieces very nicely, but we rather feel that a dollar and a half is a lot of money for a record of this type.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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EACH month a record reviewer's lot becomes more complex. This month we receive three discs made by Gertrude Stein—readings from her works. They are issued by Erpi Picture Consultants in cooperation with The National Council of Teachers of Speech, "American Speech" and Columbia University. The first disc contains *The Making of Americans*, the second, *A Valentine to Sherwood Anderson* and *Madame Recamier an Opera*, and the third, *Matisse* and *A Completed Portrait of Picasso*. All are twelve-inch discs and the price is \$2.50 each. Miss Stein's voice records fairly well, and if anyone knows what these poems are about and how they should be read, certainly the distinguished author, herself, is that person. That leaves this reviewer a way out and he is surely going to take it, and quickly. The discs are now available and the publishers of this bulletin have a limited quantity in stock for immediate distribution. You "pays your money and you takes your choice"—and may they be a joy to you.

From time to time we receive urgent requests for information regarding sound effect records. Usually they come from the director of an amateur performance who has neglected to attend to this all-important detail until the last moment. This has happened so often that the publishers of this bulletin have secured a complete stock of these discs and are prepared to supply them immediately upon receipt of the order—shipments via air mail if necessary. The complete set of these discs contains 44 records upon which will be found over 150 different effects. The price of the set is \$50, or any separate record may be purchased at \$1.50. A list of these interesting and useful discs is available and will be mailed gratis.

Columbia sent us the samples of its June release promptly and the May samples arrived shortly after our last issue went to press; for that reason you will note that both releases are covered in this issue. Thank you very much, Columbia. Please keep the samples coming to us on time, for our readers surely miss them when they arrive too late for inclusion in the current issue.

ORCHESTRA



Chausson: Symphony in B Flat Major, Op. 20.
Paris Conservatory Orchestra conducted by Copola. 4-12" discs (V-11783 to V-11786) in album. Victor Set M-261. \$6.50.

(This annotation is reprinted from the May, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

As this recording arrives from France, we are reminded again of the great importance of recorded music. When, where, and how often would we hear this work if it were not for these discs. Certainly recorded music deserves more attention than it is now getting from those to whom the great art seemingly means so much. This, by the way, is a superb recording of a work that should hold considerable interest for everyone who is seriously studying the development of the art.

In considering this work, we certainly can do no better than turn to the notes which Mr. Lawrence Gilman prepared upon the presentation of this symphony by the Philadelphia Orchestra under Pierre Monteux during the 1927-28 season. In part, Mr. Gilman writes: "The Symphony in B-flat major—his only work in that form—was completed in 1890, when Chausson was thirty-five. His master, César Franck, who died in the same year, had finished his D minor Symphony two years before. Wagner had been dead seven years. Brahms had composed all four of his symphonies. Tschaikowsky had written his first five and was soon to begin his sixth (the *Pathétique*). Richard Strauss had composed *Macbeth*, *Don Juan*, and *Tod und Verklärung*. . . . Debussy, with his string quartet, *L'Après-midi d'un*

faune, and *Pelléas* still unwritten, was composing the five Baudelaire songs and the *Suite Bergamasque* for piano. Ravel was a student at the Conservatoire. The eight-year-old Stravinsky was rolling marbles in Oranienbaum. Honegger was unborn. Thus it will be seen that musical modernism as we know it today was still in its cradle. . . . The B-flat Symphony of Chausson seems to have disturbed no one, even at its Paris production by the Société Nationale thirty-seven [now forty-four] years ago. Maclair celebrated 'its firmness of line and structure, its clearness and elegance, its freedom from the capricious glitter, the nervous brilliance, the effects a little decadent and perverse, which characterized that group of composers with whom Chausson was affiliated.' Like the great symphony of Chausson's master, this one is in three movements; and in further likeness to its model, it is to some extent cyclical in character: for it employs the useful method of thematic community, and themes from the first movement reappear in the Finale."

It is said that Coppola was particularly anxious to make this work of his fellow countryman available in recorded form, and that he spared no pains in seeing that the performance and the recording were of the very best.

Tansman: Triptyque for String Orchestra. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 2-12" discs (C-68298D and C-68299D) in album. Columbia Set No. 213. \$3.

Alexander Tansman was born in Poland in 1897 and began his musical studies in his native land. After the Great War he went to Paris where he experienced many trying times, until eventually he was recognized by Ravel, Florent Schmitt, and the director of this present recording, Vladimir Golschmann. These friends arranged for a concert of his chamber works in Paris in 1920, and the following year Golschmann presented his *Impressions* for orchestra. This last occasion was really the start of his rather rapid rise to fame. Golschmann, always his strongest advocate, now presents the first recording of any of his works to be made in America. The composition, which is for string orchestra, is in three movements: *Allegro risoluto*, *Andante* and *Finale-Presto*. It is not the type of work that can be hastily judged. It requires more playings than this reviewer is able to give it, before coming to any definite conclusions. We found it interesting and certainly suggest that all who are interested in the development of present day music investigate this recording. The reproduction seems a bit harsh in places, which may be due to faulty recording, or perhaps the strings of the St. Louis orchestra are not just as smooth as they might be.

Berlioz: The Corsair—Overture. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68287D). \$1.50.

Here is a very welcome addition to the repertory of recorded music. This highly interesting overture has long been missing from the catalogues, and English Columbia used rare good judgment when it commissioned one of the world's greatest authorities on the works of the eminent French composer to direct the L. P. O. in this recording. As the work calls for a large orchestra, it gives the English recorders an excellent opportunity to display their new technique, which according to the English reviewers is the last word in realism. We cannot say that the results obtained exceed the best of the recent American recordings. They are, however, very fine, and it behooves our recorders on this side of the Atlantic to keep everlastingly on their toes if they wish to maintain their reputation for making the most realistic recordings in the world.

The Music of Johann Strauss: The Blue Danube Waltz, Die Fledermaus—Overture, Tales From the Vienna Woods—Waltz, Acceleration Waltz, and The Gypsy Baron—Overture. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 5-12" discs (V-8650 to V-8654) in album. Victor Set M-262. \$10.

The particular charm of this lovely album of Johann Strauss selections is that each piece is complete on one disc, and each may be purchased separately at \$2 per record. Therefore, if any of these favorites are missing from your collection you may supply the missing ones from this album. In doing so, you may rest assured that you are selecting the finest available recording of the work, for probably no one excels Ormandy in the interpretation of Strauss' waltzes, and as these discs are outstanding examples of Victor's "Higher Fidelity" recording, there is no question as to their superiority of reproduction.

Paganini: Moto Perpetuo. One side and **Gounod: Funeral March of a Marionette.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8661). \$2.

The more interesting side of this disc is, of course, the *Moto Perpetuo*. It is Mr. Ormandy's own orchestral version of this work, which is much better known as a piece for solo violin and piano. In the present version the first violins have the swift leading voice, while the rather meager accompaniment is deftly distributed among the other instruments. It is a very pleasing novelty and the reproduction is excellent. The familiar *Funeral March of a Marionette* fits nicely on the reverse side.

d'Indy: Symphony for Orchestra and Piano (On a French Mountain Air). Marguerite Long (Piano) and the Colonne Symphony Orchestra of Paris conducted by Paul Paray. 3-12" discs (C-68279D to C-68281D) in album. Columbia Set No. 211. \$4.50.

Vincent d'Indy (1851-1931), one of the most eminent composers of our time, and one who has received scant attention from the recording companies, has many times been accused of being too cerebral in his music. Such a charge, however, could hardly be applied to the present work, and in fact this recording should do much toward dispelling such a groundless claim. This whole symphony fairly sparkles with life and vigor, and there isn't a dull moment in it. A folk-song, as would be suspected, forms the thematic basis of the work, and the cyclic method, so often employed by d'Indy's great teacher and master, César Franck, is used with excellent effect. The orchestration is elaborate, and the piano, though not considered as a solo instrument, has a dominating part.

Marguerite Long and the Colonne Orchestra make a splendid combination for this recording. The piano is beautifully reproduced, and the whole work is played and recorded with exhilarating dash and verve. A novelty to be cordially welcomed.

Lacôme: La Féria (Suite Espagnole). Three sides and **Métra: Sérénade—Valse Espagnole**. Symphony Orchestra conducted by E. Bervily. 2-10" discs (V-25001 and V-25002). 75¢ each.

Fairly attractive light music, introducing to the phonograph in America, Paul Lacôme, whose many operettas were so successful in Paris during the Gay Nineties. Not of any musical value, but then what can one expect at the very modest price quoted.

Rossini: La Gazza Ladra—Overture. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68301D). \$1.50.

A grand recording of this popular overture. It is just "duck soup" for Sir Thomas, and he surely makes the most of it. The reproduction of the orchestra is thrilling, no less.

Mendelssohn: Ruy Blas—Overture (Op. 95). The B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11791). \$1.50.

English recording at its best. A bang-up record of this well-known overture. It takes, however, a good phonograph to bring out all that is really on this disc.

Kéler-Béla: Hungarian Lustspiel Overture. One side and **Jarnefelt: Berceuse**. A. V. R. O. Orchestra conducted by Nico Treep. 1-12" disc (C-7327M). \$1.25.

Music of little moment well recorded and played very nicely by an adequate orchestra. Pleasant enough to listen to at dinner.

CONCERTO



Salzedo: Concerto for Harp and Seven Wind Instruments. Lucile Lawrence (Harp) and the Barrière Ensemble of Wind Instruments conducted by Salzedo. Five sides and **Salzedo: Chanson dans la Nuit**. Carlos Salzedo (Harp). 3-12" discs (C-68282D to C-68284D) in album. Columbia Modern Music Set 8. \$4.50.

Columbia adds this month to its list of recordings of the works of modern American composers Salzedo's *Concerto for Harp and Seven Wind Instruments*. The composer in a note on this composition says in part: "Like other works of mine in which the harp plays a leading part, sonorously, this Concerto is based upon the new orchestral balance which can be obtained by taking advantage of all the resources of the harp, which today can produce thirty-seven tone colors and effects. I have chosen the concerto form for this work because the contemporary literature of the harp did not possess a concerto. It was composed in 1926, and was played for the first time at a concert of the International Composers' Guild in New York during 1927. The recording of the Concerto was made under the most favorable conditions. The composer entrusted the solo part to Lucile Lawrence, who has played it several times with the most important societies of the United States . . . and no one could have transmitted more faithfully the minutest intention of the composer."

The work is truly modern in character and will be of especial interest to those who are studying the development of present day music, as well as to those who are particularly interested in the furtherance of literature for the harp. The recording has been very carefully done and will be found to be highly satisfactory.

Litolff: Concerto Symphonique, No. 4—Scherzo. Irene Scharrer (Piano) and London Symphony Orchestra conducted by Sir Henry J. Wood. 1-10" disc (C-17043D). \$1.

Henry Charles Litolff (1818-1891) is practically unknown to this generation, although he was one of the most important English composers of his time. His fame rested largely upon his works for piano-forte, especially his *Concertos Symphonique*, of which Nos. 3, 4 and 5 are of most interest. Miss Scharrer's spirited performance of the Scherzo from No. 4 is a very welcome addition to the library of recorded music. It is a light, gay, tempting morsel, just enough to whet our appetite for a complete recording of this work. English Columbia please note! Miss Scharrer is thoroughly at home in music of this character, and Sir Henry's capable support adds to the attractiveness of this little disc. The reproduction is splendid.

Handel: Concerto Pour Clavecin et Orchestre.

Three sides and **Handel: Sarabande et Gigue.** Mme. Roesgen-Champion (Harpisichord) and Orchestra conducted by Coppola. 2-10" discs (V-K7392 and V-K7393). \$1.35 each.

A jolly bit of Handel, this *Concerto for Clavecin and Orchestra*. It is in three movements marked *Allegro*, *Larghetto* and *Allegro Moderato*. Each movement occupies one side and the fourth side is given over to a very attractive *Sarabande and Gigue*. Mme. Roesgen-Champion is a most capable artist, and the orchestral support given by M. Coppola is thoroughly adequate. The reproduction of both the solo instrument and the orchestra is excellent.

Lalo: Symphonie Espagnole. Bronislaw Huberman (Violin) with the Vienna Philharmonic Orchestra conducted by Georg Szell. 3-12" discs (C-68288D to C-68290D) in album. Columbia Set No. 214. \$4.50.

As we consider this set, the question arises whether it is to be preferred to the Victor set by Menuhin, which was issued a little over a year ago. We definitely prefer the earlier recording, but whether it is worth practically twice the price is very much of a question. To be very frank we do not feel that Lalo's *Symphonie Espagnole* is worth more than the price of the present album regardless of who plays it.

ORGAN

Bach: Triple-Fugue in E Flat Major. Karl Linder (Organ). 1-10" disc (PD-10302). \$1.50.

If really fine organ recordings appeal to you, you should not miss hearing this little disc. The German recorders have certainly made an excellent job, and Karl Linder plays Bach just as we like it. This record can be recommended without qualification.

Bach: Out of the Depths I Cry to Thee (Aus der Tiefe Rufe ich). Archer Gibson (Organ). 1-12" disc (V-36165). \$1.25.

Wagner: Dreams (Träume). One side and **Schumann: Evening Song** (Op. 23, No. 4). Archer Gibson (Organ). 1-12" disc (V-36166). \$1.25.

Nevin: At Rest. One side and **Foster: Beautiful Dreamer.** Archer Gibson (Organ). 1-10" disc (V-25018). 75¢.

Don't let the thought that these records were very likely made with the Funeral Parlor trade in mind, deter you from investigating them. They are really excellent examples of fine pipe organ reproduction. The choice of the selections is very good and Mr. Gibson plays them in most refined and artistic manner.

CHAMBER MUSIC

Bach—arr. Fischer: Musical Offering on a Theme of Frederick the Great—Ricercare in Six Voices. Edwin Fischer and his Chamber Orchestra. 1-12" disc (V-8660). \$2.

When this disc appeared in England, C. M. C. in the course of his review in *The Gramophone* remarked: "In 1740 Bach's son, Karl Philipp Emanuel, was appointed to the service of Frederick the Great. In the spring of 1747, J. S. B., after repeated requests of the King, paid him a visit. Frederick, having glanced through the list of arrivals, exclaimed: 'Gentlemen, old Bach has arrived!' and sent for him, without letting him change out of his traveling clothes. Bach tried the King's new Silbermann pianos, and then asked him for a theme for improvisation. Frederick responded with a request for a six-part fugue, which John Sebastian, of course, at once gave him. When Bach returned to Leipzig he developed the theme and sent it to Frederick as a *Musikalisches Opfer*, including several movements, one being this six-part *Ricercare*."

Edwin Fischer, the eminent German pianist, whose recordings have met with such great favor here in America, has arranged this work for his own string orchestra, and personally directs the players in this splendid recording. You will find this to be glorious music, full of devices and inventions, yet truly noble in character. If you enjoy Bach, listening to this disc will be a very great musical experience.

Beethoven: Sonata in A Major, Op. 47 ("Kreutzer"). Hephzibah Menuhin (Piano) and Yehudi Menuhin (Violin). 4-12" discs (V-8642 to V-8645) in album. Victor Set M-260. \$8.

There will be few, indeed, who will not prefer this new recording of the Kreutzer Sonata to the ones now available on Victor by Cortot and Thibaud, and on Columbia by Huberman and Friedman. Yehudi and his sister, Hephzibah, have developed a technique in playing together that is nothing short of miraculous. We feel sure that you will be just as thrilled by their performance as we were, and that you will not be satisfied until this extraordinary recording is in your library, where you may turn to it again and again for real musical enjoyment. The reproduction of both the piano and violin is superb.

Dittersdorf: Quartet No. 1 in D Major—Finale—Allegro. One side and **Schubert: Minuet—Transcription from Sonata in G, Op. 78.** Léner String Quartet. 1-10" disc (C-17042D). \$1.

We thought that the recording companies had given up the practice of issuing little snatches from complete chamber works years and years ago, but it seems that we were mistaken. Pleasing bits well played by the Leners; but who wants just bits no matter how pleasing they may be.

Mozart: Duet in B Flat Major (K. 424). Simon Goldberg (Violin) and Paul Hindemith (Viola). 2-12" discs (C-68285D and C-68286D) in album. Columbia Set No. 212. \$3.

(This annotation is reprinted from the August, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is as fine a pair of discs of chamber music as we have come across in many a long day. Goldberg is a former leader of the Berlin Philharmonic Orchestra, who since the reign of Hitler has been appearing in concerts in England. Of course, we all know Paul Hindemith as one of the most distinguished German composers of the day, but we wonder how many know that he is considered one of the greatest living violists. These records give us an excellent opportunity to make his acquaintance in the latter rôle. The music itself is thoroughly delightful—bright, cheerful and exhilarating.

Schubert: Quartet in G Major, Op. 161. Kolisch Quartet. 4-12" discs (C-68291D to C-68294D) in album. Columbia Set No. 215. \$6.

As we play over these discs we cannot help but recall the release of this Schubert quartet several years ago by the Flonzaley players. We considered it then one of the finest examples of string quartet recording we had ever heard. We still prefer the interpretation of this earlier set, but the advancement in recording technique makes the choice at the present time quite difficult. Better hear both sets before you make your selection.

Stravinsky: Rag-Time for Eleven Instruments. Aladar Racz (Cymbalum), Charmy (Violin), Volant (Violin), Ginot (Viola), Juste (Double Bass), La Vaillette (Flute), Godeau (Clarinet), Foveau (Trumpet), Devemy (Horn), Tudesq (Trombone), and Movet (Percussion), conducted by Stravinsky. One side and **Stravinsky: Piano Rag-Music.** Igor Stravinsky (Piano). 1-12" disc (C-68300D). \$1.50.

Here is an exciting disc. Mr. Stravinsky plays one number for us and directs the other. Thus these works are recorded just as the composer wishes us to hear them. We found them mighty interesting—most moderns will. The reproduction is excellent.

PIANO

Debussy: Etude XI Pour Les Arpeges Composes. One side and **Poulenc: (a) Pastourel; (b) Toccata.** Vladimir Horowitz (Piano). 1-12" disc (V-DB2247). \$2.50.

Superb piano recordings of unusual pieces by a master of his instrument. An outstanding disc that will appeal strongly to the truly discerning.

OPERA

Refice: Cecilia—Aria: L'Annuncio. Sung in Italian. Claudia Muzio (Soprano) with orchestra conducted by the composer. 1-12" disc (C-9089M). \$1.50.

The first recorded example of the work of the distinguished Italian priest, Licinio Refice (1885-), whose music for the church and various oratorios is fairly well known. This aria is from a recent work and is recorded under the direction of the composer. Claudia Muzio sings it with great sympathy and intelligence. This disc is well worth investigating. Several playings will reveal many charms that may not be evident upon first hearing it.

Johann Strauss: Die Fledermaus—Csardas: Klänge der Heimat and Couplet: Mein Herr, was dächten Sie von mir. Lotte Lehmann (Soprano) with orchestra conducted by Dr. Weissmann. 1-10" disc (C-4101M). \$1.

Lotte Lehmann adds to her recorded repertoire this very excellent disc from Johann Strauss' ever popular operetta. At its modest price it is a real buy.

VOCAL

Brahms: An Die Tauben. One side and **Brahms: Wenn du nur zuweilen lächelst; Tambourliedchen.** Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. 1-10" disc (PD-30004). \$1.50.

A search of the various catalogues fails to reveal any other recordings of these Brahms songs. Schlusnus sings them in his usual superb manner. An outstanding record of an outstanding artist.

Gounod: Medje—Arabian Song. One side and **Liszt: Liebestraume.** Sung in French. Georges Thill (Tenor) with orchestra conducted by Eugene Bigot. 1-12" disc (C-7326M). \$1.25.

Georges Thill's superb tenor voice shows to excellent advantage in these two numbers. Gounod's *Arabian Song* is quite exciting. Perfect diction is a feature of Thill's performances. The reproduction of the solo voice is splendid, and also of the accompanying orchestra to the Gounod selection. The string quartet and piano, which is substituted for the orchestra, to play the accompaniment for *Liebestraume*, does not come out so well. The piano, which seems to have rather a muffled tone, entirely blots out the quartet, except for one or two very short passages when that instrument is silent.

Ravel: Don Quichotte a Dulcinée. Three sides and **Ravel: Ronsard a Son Ame.** M. Martial Singher (Baritone) with Orchestra conducted by Coppola. 2-10" discs (V-DA4865 and V-DA4866). \$1.85 each.

The first three sides of this pair of discs contain Ravel's new song cycle *Don Quichotte a Dulcinée*. It consists of the following three songs based on Spanish and Basque rhythms: *Chanson romantique*, *Chanson épique* and *Chanson à boire*. You will find them quite charming; they are very simply harmonised, usually in consecutive fifths, and in a sentiment delightfully archaic. From the French catalogue we learn that they were recorded November 20, 1934, under the personal supervision of M. Ravel before their first public performance on December 1st at the Colonne Concerts. M. Singher was chosen by the composer to present this new work, and as we listen to these discs we cannot but realize that Ravel made a most excellent choice. The recording is of the best.

Honegger: Chanson de l'Escadrille—Marche Chantée and Chanson du Cul de Jatte (From the French Film "Cessez le Feu!"). Lys Gauty (Contralto) with orchestra. 1-10" disc (C-4103M). \$1.

Honegger has turned his hand to supplying music for the films, and if this disc may be considered a fair example of his work, we certainly do not feel that he has added anything to his celebrity, although he may have added considerable to his pocketbook. This little record probably holds quite some charm for those who have seen the picture—to others it will very likely be a blank.

Jurmann: Les Nuits Moscovites and On N'Aime Qu'une Fois. Tino Rossi (Tenor) with orchestra. 1-10" disc (C-4100M). \$1.

Lattes: Si Je N'écoutais Que Mon Coeur—Tango. One side and **Jurmann-Kaper: C'est Ton Amour—Waltz.** Tino Rossi (Tenor) with orchestra. 1-10" disc (C-4102M). \$1.

Tino Rossi, the new sensational star of the French films, puts plenty of "it" in these songs from his recent immensely successful pictures. It is said that many ladies on the Continent are not content with one showing of these pictures, but go again and again to sit enraptured by the unusual personality of young Mr. Rossi.

Tschaikowsky: None But a Lonely Heart (Op. 6, No. 6). One side and **Lehmann: Myself When Young** (From "In a Persian Garden"). Lawrence Tibbett (Baritone) with orchestra. 1-10" disc (V-1706). \$1.50.

If these pieces appeal to you, you will find that they are most perfectly sung by the present artist. The reproduction of Tibbett's superb baritone voice is most realistic—one cannot help but feel his very presence.

Have You Seen But a Whyte Lillie Grow? One side and Ben Jonson: Drink To Me Only With Thine Eyes. Jessica Dragonette (Soprano) with the Renaissance Quintet (Harpsichord, Pardessus de Viole, Viole d'Amour, Viole de Gambe, Basse de Viole). 1-10" disc (C-4105M). \$1.

The very popular radio star, Miss Jessica Dragonette, sings in her best manner two ballads that have lived through the ages, to the accompaniment of a quintet of instruments of the period of their origin. An attractive little disc at a modest price.

CHORAL



Handel: Israel In Egypt—The Lord Is a Man of War. The Leeds Festival Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-10" disc (C-17044D). \$1.

An interesting bit of Handel recorded by a large choir under the capable direction of Sir Thomas Beecham. If your phonograph is able to handle records of such great volume, you will find the reproduction quite satisfactory.

MISCELLANEOUS



Marriott Edgar: The Lion and Albert and Three Ha'pence a Foot. Stanley Holloway with Wolseley Charles at the piano. 1-12" disc (C-9000V). \$1.50.

A humorous record from England that has brought smiles to the faces of people throughout the British Empire. Columbia has repressed it and is making it available here in America. If English humor appeals to you, you'll get many a hearty chuckle from this one.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 3. NO. 5

JULY 1935

By mail to any address
25c. per year

SIX months of 1935 have come and gone, and so it might be well for us to take account of stock and see just what has been accomplished in the realm of recorded music. As we go over the lists we are really greatly impressed with the vast number of important items that have been made available during this short period. The recording companies have certainly not been sleeping; in fact, in our opinion they have been very much awake. From an altruistic viewpoint, Columbia's ten record set of Bach's *Art of the Fugue* should receive the first award. Surely no one could have expected this venture to make a profit, and yet Columbia reports that many more sets were sold than it was first estimated, and if the sale continues it may be that this recording will have been issued without loss to the company.

Next in importance come Victor's two outstanding recordings of this period: Strauss' *Also Sprach Zarathustra* by the Boston Symphony and Mahler's *Symphony No. 2 in C Minor* by the Minneapolis Symphony. Both of these items appeared during the month of March, and reports state that the sale of these sets, in the short time since they were issued, is such that they have both proved to be profitable recordings. This is particularly gratifying in the case of the Mahler symphony, for the expense was very high due to the vocalists, chorus and organ which were required in addition to the full orchestra. When a set such as this can pay its way in a few short months, it certainly indicates that there is a very wide-

spread interest in recorded music, and that record collectors are willing and able to back their interest with their dollars. If this continues, and we believe that it will—in fact we feel that as general business improves greater and greater support may be expected from the record buying public, the recording companies may feel safe in issuing practically anything of real musical value, regardless of its cost.

In addition to the three items mentioned above, we feel that the following recordings are of such merit to warrant their being mentioned among the outstanding accomplishments of the first half of this year: Victor's complete recording of *I Pagliacci* with Gigli in the tenor rôle; Bruno Walter's recording of Mozart's *Symphony in E Flat Major* (K. 543); the Verdi *String Quartet* by the Roman Quartet; and d'Indy's *Symphony for Orchestra and Piano* (On a French Mountain Air) by Marguerite Long and the Colonne Symphony Orchestra of Paris. May the last half of the year hold in store for us as many worthwhile items of equal quality; if it does, there is no question but that 1935 will stand out as the banner year of all years so far in the history of recorded music.

In arranging your itinerary for your trip this summer be sure to plan a stop in Philadelphia. You will be very welcome at *The World's Record Shop*. Summer store hours will prevail, opening at 9 A. M. and closing at 5.30 P. M. each day including Saturdays. Please make yourself known when you call for we are always anxious to meet our readers from distant points.

ORCHESTRA



Beethoven: Symphony No. 3 in E Flat Major, Op. 55. London Philharmonic Orchestra conducted by Serge Koussevitzky. 6-12" discs (V-8668 to V-8673) in album. Victor Set M-263. \$12.

As we consider this new recording of the *Third*, our mind naturally turns to the several which have gone before, and of the group it is only necessary to seriously take in account the Victor Mengelberg version with the New York Philharmonic-Symphony. This set has enjoyed wide popularity since its release in January, 1932, although many of us have felt that the interpretation lacked inspiration, and tended to be, at worst, stodgy and undistinguished, and, at best, unobjectionable. However, the large and steady sale which the Mengelberg version has enjoyed since it appeared, indicates that a very substantial number of people admire the eminent Dutch conductor's heavy hand, and sure-footed performance, and are ready to support it with their dollars. We prefer Koussevitzky's present recording, if for no other reason than that there will be found in his reading an inspired spirit of true understanding that seems to lift the whole performance out of the commonplace into an atmosphere that almost might be described as ethereal. In our opinion, Beethoven can stand such treatment, especially in the *Eroica*, if it is not overdone, and we can assure you that Koussevitzky displays the essence of refinement and good taste in the present performance. The reproduction is well up to the best British standards, which is to say that it is very fine indeed.

Schubert: Symphony No. 8 in B Minor (Unfinished). London Symphony Orchestra conducted by Sir Henry J. Wood. 3-12" discs (C-68302D to C-68304D) in album. Columbia Set No. 216. \$4.50.

We recall this recording of the *Unfinished*, which first made its appearance in England late in 1933, and at that time we were not greatly impressed with either the interpretation or the recording. We rather felt that Columbia shared our opinion and for that reason did not promptly release it in this country. We were, of course, much surprised to see it on the current list. Perhaps Columbia has changed its mind, but we are sorry to say that even after several playings, it is impossible for us to recommend this set. To us Sir Henry's performance is little better than commonplace, and the reproduction of the orchestra does not compare with that which we have learned to expect from the British recorders nowadays. Until something better comes along, we'll be content with our Stokowski version.

Mozart: Eine Kleine Nachtmusik. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8588); \$2, and 1-10" disc (V-1698), \$1.50.

After playing these discs we could not resist the temptation of reaching for our old favorite Bruno Walter version to make a comparison. Perhaps the present recording may be a slightly more faithful reproduction of orchestral tone, but certainly we prefer the earlier performance. Mr. Ormandy makes the music sound quite pretentious and grand as though Mozart had written a most impressive tone poem, instead of, as the title indicates, a "little serenade." It seems that the Minneapolis leader cannot resist the urge to turn "prima donna," and play the most simple and unaffected music in the grand manner.

de Falla: La Vida Breve—Introduction and Dance. Symphony Orchestra conducted by G. Cloëz. 1-12" disc (C-68306D). \$1.50.

This is a re-pressing of the French Odeon recording which first made its appearance about four or five years ago. Considering its age, it compares very favorably with present day recordings, and is really a valuable addition to Columbia's catalogue. M. Cloëz has caught the spirit of this lively music very nicely, and we feel sure that most everyone will consider this a very satisfactory record.

Moussorgsky: A Night On a Bare Mountain. Colonne Symphony Orchestra, Paris, conducted by Paul Paray. 1-12" disc (C-68305D). \$1.50.

The particular feature of this disc is its most realistic orchestral reproduction, and when we add to that the thoroughly adequate interpretation of M. Paray, we have a truly thrilling musical experience. The present record is much to be preferred to either of the earlier recordings by Coates or Gaubert.

German: Henry VIII Dances. Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey. 1-10" disc (C-17045D). \$1.

This little disc is nothing to get excited about. The reproduction is but mediocre and the interpretation dull. An adequate recording of these well known little pieces is badly needed.

J. Strauss: The Queen's Lace Handkerchief—Overture. One side and **Offenbach: The Betrothal At The Lantern—Overture.** Dol Dauber and his Salon Orchestra. 1-12" disc (V-36168). \$1.25.

Music of little consequence nicely played by a small orchestra under the able direction of Dol Dauber. Recording excellent.

CHAMBER MUSIC



Ferroud: Sonata in A for Violoncello and Piano. M. Maurice Maréchal (Violoncello) and Mme. Hélène Pignari-Salles (Piano). 2-12" discs (C-LFX355 and C-LFX356). \$2 each.

This pair of discs is important in that it introduces adequately to the realm of recorded music, Pierre Octave Ferroud, one of the most prominent among the younger French composers. Ferroud was born in 1900 at Casselay, Lyon, and received his first musical instruction from his mother. Later he studied with Edouard Commette, the organist, and with Florent Schmitt, whose important pupil and disciple he became. His original plan to become a concert pianist was abandoned in 1917, when an automobile accident caused him to lose the full use of his fingers. He then turned his attention to composition, but it was not until 1924, when his *Foules*, for orchestra, was played in Paris, and immediately afterwards by the New York Philharmonic Society in America, that his fame became worldwide. Ferroud has composed in many forms and for many combinations of instruments, and all seemingly with equal skill. René Dumesnil says of his music, "the main characteristics are simplicity and straightforwardness; in spirit and in tone it is non-romantic, but without anything of the affectations and constraint which at times marks the deliberate policy of 'return to past' flaunted by certain composers of today."

Students of present day music will find the *Sonata for Violoncello and Piano* of more than passing interest. It is in three movements; *Capriccio*, *Intermezzo* and *Rondo*. As the performance and the recording are both of the best, this item is entirely worth investigating.

Strawinsky—Dushkin: Marche Chinoise pour Piano et Violon et Air du Rossignol pour Violon et Piano. Igor Strawinsky (Piano) and Samuel Dushkin (Violin). 1-12" disc (C-LFX335). \$2.

Strawinsky: Serenade in A for Piano. Igor Strawinsky (Piano). 2-10" discs (C-LF139 and C-LF140). \$1.50 each.

If you are interested in Strawinsky and his recent development, then you will be interested in these three discs—and if you are not, well, then you are not—in which case there is not very much to do about it. On these three records Strawinsky appears as composer, arranger and pianist, and so one might say that they are pretty much Strawinsky records. If you do not find them interesting, we suppose there is no one to blame but the distinguished Russian.

PIANO



Zanella: Tempo di Minuetto, Op. 29. Eriberto Scarlino (Piano). 1-10" disc (V-HN722). \$1.35.

Amilcare Zanella (1873-) was born at Monticelli d'Ongina, Italy, and while he has done considerable conducting, both operatic and symphonic, he is best known as a pianist and composer. His concert tours have, however, been limited to South America and his native country. His works for piano are particularly well known in Italy, where they are very often found on his programs, and those of his colleagues. The present record is an excellent example of his work in this field. The recording is highly satisfactory.

Bach: Chromatic Fantasy and Fugue in D Minor.

Three sides and **Bach: Prelude and Fugue in D Major** (No. 5 from "The Well-tempered Clavichord"). Edwin Fischer (Piano). 2-12" discs (V-8680 and V-8681). \$2 each.

Those who want their money's worth will find it useful to investigate this release. One buys records to listen to many times, and it is thus desirable that they contain music that can be frequently heard without showing signs of wear; the *Chromatic Fantasy and Fugue* falls very neatly into that class. Fischer's playing is poetic and graceful, the music is delightful, and the recording is highly satisfactory.

Bach—arr. Cohen: Choral Preludes—Sanctify Us

By Thy Goodness and Beloved Jesus. Harriet Cohen (Piano). 1-10" disc (C-LB21). \$1.50.

Harriet Cohen's own arrangements of these beautiful Bach preludes make as lovely a little record as one will come across in many a day. The reproduction is highly satisfactory.

VIOLIN



Spalding: Etchings, Op. 5. Albert Spalding (Violin) with piano accompaniment by André Benoist. 3-10" discs (V-1707 to V-1709) in album. Victor Set M-264. \$5.

A dozen or so most attractive little gems for solo violin with piano accompaniment, which the composer is pleased to call *Etchings*. A truly American album, with the soloist and the composer no other than the distinguished American musician, Albert Spalding. You will find these little pieces really delightful, and we are sure that you will join us in our thanks to Victor for making possible the widespread enjoyment of this lovely music.

OPERA



Romberg: *Gems from Blossom Time, Maytime, My Maryland, The Student Prince, The Desert Song, and The New Moon.* Victor Light Opera Company and Salon Orchestra conducted by Shilkret. 5-12" discs (V-11792 to V-11796) in album. Victor Set C-24. \$7.50.

Nat Shilkret does a splendid job in assembling these popular Romberg melodies on these discs. His selection of vocalists is excellent, and his careful direction leaves nothing to be desired. If gems from some of the most successful operettas of our time appeal to you, you will find this set contains many moments of real joy, and perhaps it will recall to you some of the most enjoyable evenings you have ever spent in the theatre. Each operetta takes two sides of one disc, with the exception of *My Maryland* and *Maytime*, which each take one side of the same record. Any of these discs may be purchased separately at \$1.50 each. The recording is of the best.

Strauss: *Salomé*—Final Scene. Sung in French. Marjorie Lawrence (Soprano) with Padeloup Orchestra conducted by Coppola. 2-12" discs (V-8682 and V-8683). \$2 each.

On this pair of discs will be found a most thrilling performance of the finale of Strauss' exciting one-act opera. Miss Lawrence goes through the whole gamut of emotions as she directs her words to the head of John the Baptist, and M. Coppola sustains the intensity of the dramatic feeling by his skillful direction of the orchestra. The reproduction is very good.

Gounod: *Faust*—Prison Scene: Trio and Apotheosis. Beaujon (Soprano), Thill (Tenor) and Bourdon (Bass) with Chorus and Orchestra of the Paris Opera conducted by Gaubert. One side and **Gounod:** *Faust*—Death of Valentine. Cambron (Baritone) with Chorus and Orchestra of the Paris Opera conducted by Gaubert. 1-12" disc (C-9091M). \$1.50.

Two familiar "spots" from Gounod's ever popular opera well recorded by capable artists under the able direction of M. Gaubert.

Verdi: *Simon Boccanegra*—Il Lacerato Spirito. (Prologue.) One side and **Mozart:** *Die Zauberflöte*—In Diesen Heiligen Hallen. (Act 2.) Alexander Kipnis (Bass) and Berlin State Opera Orchestra conducted by Erich Orthmann. 1-12" disc (V-8684). \$2.

Here's a grand operatic record. Kipnis always records well, and this disc is no exception. The Boccanegra number is with chorus, although the label does not mention this fact. It is a most attractive recording, and as we know of no others from this opera, it is a very worthy addition to the catalogue.

CHORAL



J. Strauss: *Morning Papers*—Waltz. Sung in English. British Broadcasting Corporation Chorus with Orchestra conducted by Stanford Robinson. 1-10" disc (C-4104M). \$1.

Perhaps this disc may have found some favor in England where it was originally issued, but we cannot see any market for it on this side of the Atlantic. The label states that it is sung in English but it might just as well have been sung in Greek as far as this reviewer is concerned—not a phrase was understandable. The chorus is not well balanced and the recording is pretty poor. In other words, it is just another record added to the catalogue for no apparent reason.

MISCELLANEOUS



Fauré: *Impromptu pour Harpe.* Mlle. Lily Laskine (Harp). 1-12" disc (V-L993). \$1.90.

Fine harp records are not often found on the lists, and so when one of especial merit makes its appearance, it is an occasion worthy of particular mention. Mlle. Lily Laskine, soloist of the Concerts Lamoureux, proves her exceptional ability in a no uncertain way on this altogether charming disc. Fauré's *Impromptu pour Harpe* is lovely, and very fine recording makes this a disc that should find favor with almost anyone.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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VOL. 3. NO. 6

AUGUST 1935

By mail to any address
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MANY of our readers have commented upon the fact that so few imported items have appeared in recent issues of our little publication, and so we are very glad to call their attention to the generous number reviewed this month. The general impression has been that the foreign companies have not been releasing anything of interest to American collectors, but those of us who have been watching the lists from abroad know that this is not a fact. The truth of the matter is that the importers have not been able to bring the records over, and this, for various reasons which cannot be discussed in detail here. What with quotas, copyright restrictions, balances of imports against exports, shipments being held up by the foreign governments because there was not sufficient money on deposit in the particular country to more than cover the value of the consignment, disputes between the companies in America and the companies abroad, the distribution of whose product they control in this country, etc., etc., it has been almost an impossible task to bring to the American market the discs which we know would be of interest to our readers.

However, after seemingly endless correspondence, we have been able to bring in a few sizable shipments, and you will find most of the items reviewed in this issue, and the balance will be noted next month. We hope that we have matters straightened out so that regular consignments will be received each month, but to tell the truth we are not overly sanguine, in view of our past experiences. Perhaps some day the world will right itself and then things will go on smoothly again, but in the meantime

we would suggest that when our readers see items listed by the American importers which interest them, they lose no time in placing their orders. There is no telling when the discs will be available again after the present stocks are exhausted.

From the above, one might deduce that an importer's lot is not an altogether happy one. However, those of us who have been at it for any length of time rather expect these little ups and downs. The thing that annoys us most is that every once in a while a collector will write us at great length, expecting us to reply in the most minute detail as to why it took eight weeks to get a record from abroad at the present time, when it only took a little over six weeks the month before last. An importer must be most diplomatic with the American companies, for the distribution of most foreign records over here is controlled by them, he must be most diplomatic with the companies abroad if he expects to have his orders filled accurately and with reasonable dispatch, and, of course, he must be most diplomatic with his customers or he won't need to be diplomatic with the others. But after all it's a fascinating business — perhaps the uncertainty of it all makes it so.

Just as we go to press, a sample of Victor Set M-270, Mozart's *Quintet in C Major* (K. 515) by the Pro Arte Quartet and Alfred Hobday (second viola), arrives at the studio. Due to its importance, it is to have a special release and is now available at your local shop. This set contains four 12-inch discs. Price \$8. This item will be reviewed in our next issue.

ORCHESTRA



Charpentier: La Vie du Poète. Padeloup Orchestra, with soloists and chorus, conducted by M. Gustave Charpentier. 4-12" discs (V-DB4966 to V-DB4969) in album. \$10.

This recording may be termed a concert version of Charpentier's symphonic drama, *La Vie du Poète* (A Poet's Life), which was first produced in 1892. The story tells of a young poet who at the beginning of his career is transported by inspiration. Little by little he begins to doubt his capacity to express the baffling problems of existence. At the end, owning his defeat, he seeks a refuge in drunkenness and proclaims his downfall in broken accents. . . . We can imagine that the complete work might be pretty terrible, but in this short version, in which just the best has been selected, we find much that is interesting. Of especial merit are the several choral passages which show more than ordinary skill in writing for a group of singers. The recording throughout is of uniform excellence.

Tschaikowsky: Nutcracker Suite. (Op. 71, a). Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-8662 to V-8664) in album. Victor Set M-265. \$6.50.

If you wish to mark the progress that has been made in recording, we know of no better way than to compare the present set, which is number 265, with the earlier recording, which is number 3 in Victor's list of Masterpieces. Both sets are of course by the Philadelphia Orchestra under Stokowski, and as the personnel of the orchestra changes very little, many of the members played for both recordings. Here is practically the same band under the same director playing the same music at two points in the development of the art of recording. We found the comparison very interesting, and you will very likely be amazed, as we were, at the genuine advancement that has been made. In order to appreciate the superiority of the present recording it is absolutely essential that it be played on an instrument capable of reproducing the musical range and shading of sound intensity that has been placed upon these discs.

Weinberger: Schwanda—Polka and Fugue. London Symphony Orchestra conducted by Sir Hamilton Harty. Harold Dawber (Organ). 1-12" disc (C-68311D). \$1.50.

We have had other recordings of these selections from *Schwanda* but this version is very much to be preferred. The reproduction is an outstanding achievement, and the addition of the pipe organ is a feature that adds greatly to the enjoyment of this splendid disc.

Mozart: Symphony No. 36 in C Major, K. 425. The B.B.C. Symphony Orchestra conducted by Fritz Busch. 3-12" discs (V-11802 to V-11804) in album. Victor Set M-266. \$5.

(This annotation is reprinted from the March, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

We can find no record of this symphony of Mozart's having been recorded before, and so, if for no other reason, this recording is of importance. The symphony itself, showing as it does a strong Haydn influence, is not numbered among Mozart's important works in this form, and seldom appears on orchestral programmes. The story goes that in traveling from Salzburg to Vienna with his young wife, Mozart was invited to give a concert at Linz. He did not have any symphonic scores with him and so he secluded himself for a period of four days and produced this work, which was enthusiastically received by the large audience. We found this little known composition, as performed by the very splendid B. B. C. Symphony Orchestra under the direction of Fritz Busch, quite interesting. The reproduction, as is usual in the recording of this band, is superb.

Prokofieff: Première Suite du Ballet de Chout, Op. 21. Lamoureux Orchestra conducted by Wolff. 2-12" discs (PD-67059 and PD-67060). \$2 each.

Those who are interested in modern music will welcome this very splendid recording of Prokofieff's orchestral suite from his *Ballet de Chout*. M. Wolff is just the conductor for this work, as you will realize when you hear his brilliant performance. The fact that this work was not successful as a ballet should not deter us from the appreciation of its value as music of substantial worth.

Smetana—arr. Riesenfeld: The Bartered Bride—Polka and Dance of the Comedians. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8694). \$2.

Two dollars seems a lot of money to us for a recording of this trite music. It would seem to us that those interested would be much better pleased with a recording by the Victor Concert Orchestra at one dollar and a quarter. Of course, it would not be the Minneapolis Symphony conducted by Ormandy, but does this music require such an elaborate performance?

Berlioz: Beatrice and Benedict—Overture. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-LX371). \$2.

English Columbia orchestral recording at its best. We would not go so strong for the music itself, but we think the reproduction of the London Philharmonic on this disc is grand.

CHAMBER MUSIC



Beethoven: Serenade in D Major, Op. 8. Simon Goldberg (Violin), Paul Hindemith (Viola) and Emanuel Feuermann (Cello). 3-12" discs (C-68307D to C-68309D) in album. Columbia Set No. 217. \$4.50.

Here is an addition to the library of recorded music of first importance. Why this charming little piece of chamber music has escaped the notice of the recorders until this time is a mystery to us. Perhaps they were waiting for just the right trio to play it; if they were, they were certainly rewarded for their patience by the superb performance of the Goldberg-Hindemith-Feuermann combination. Of the music itself little is known save that it was published in 1797, when Beethoven was twenty-seven, although it was probably written several years earlier, and that it was later arranged (not by the composer) for viola and pianoforte and published as Opus 42 in 1804. Rockstro states that this form was very popular during the latter half of the eighteenth century and that it occupies a position midway between the Orchestral Suite (Bach's English Suites for example), which preceded it, and the Symphony which followed it. An excellent little work to use in introducing the uninitiated to the joy of the appreciation of chamber music, and also something in which the most learned devotee will find keen enjoyment.

Schumann: Quintet in E Flat Major, Op. 44. Artur Schnabel (Piano) and the Pro Arte Quartet. 4-12" discs (V-8685 to V-8688) in album. Victor Set M-267. \$8.

With two adequate recordings of this work now in the catalogues, it would seem rather useless for Victor to issue another. However, the present set is so superior in point of both interpretation and reproduction that the reason for its issuance is readily discernible. This set should be placed well to the front in the whole repertory of recorded chamber music. As you will recall, this quintet dates from the period immediately following the composer's marriage to Clara Wieck, from which period came the works upon which the celebrity of Schumann largely rests. It is perhaps his most important composition in the realm of chamber music. It was unquestionably conceived in the spirit of the joy of life at its best, and brings that feeling of happiness and contentment to those who are fortunate enough to be hearing this ingratiating music. It is just the sort of music that will fit well into any collection of records.

CHORAL



Monteverde: Lagrime dell'Amante al Sepolcro dell'Amata. In Italian. Cantori Bolognesi directed by Marino Cremesini. 3-12" discs (C-68295D to C-68297D) in album. Columbia Set No. 218. \$4.50.

The story goes that Monteverde wrote this lovely madrigal upon the death of Caterinuccia Martinelli, a beautiful and gifted young singer for whom he wrote the part of Arianna. It appears that she died very suddenly just before the opera was produced. The story is given in some detail, together with the Italian words and an English translation, in a very interesting little leaflet by Peter Hugh Reed, which is included with this set. *Lagrime dell'Amante al Sepolcro dell'Amata* (Tears of a Lover at the Tomb of the Beloved) is included in the composer's sixth book of madrigals, and is written for five voices: first and second sopranos, altos, tenors and basses.

This recording has been known to us for several years since its release in Italy during 1930. It is a work that we have turned to again and again, and with each playing we have found something more to admire and enjoy. The choral work of the Cantori Bolognesi is of the most artistic order, and the reproduction of the voices is thoroughly adequate. A set that will find a welcome place in Columbia's catalogue of Masterworks.

PIANO



Handel: Suite in D Minor. Edwin Fischer (Piano). 1-12" disc (V-8693). \$2.

We predict that this will be one of the most called for discs on this month's list. The suite, which apparently has not been recorded before, consists of an Air, five Variations and Presto. We should place it among the most interesting and attractive pieces in Handel's great storehouse, and as played by Edwin Fischer, it is nothing less than superb. It should rank with the *Chaconne* by the same composer, the recording of which by Herr Fischer has been one of the outstanding piano records of recent years.

Schumann: Intermezzo in E Minor and Intermezzo in B Minor, Op. 4. Karl Delseit (Piano). 1-10" disc (PD-10340). \$1.50.

Two of the six intermezzi which constitute Opus 4 adequately played by Karl Delseit. A search of the catalogues fails to reveal any other recordings of these lovely little pieces. The piano reproduction is excellent.

VIOLIN



Sarasate: Romanza Andaluza (Op. 22, No. 3). One side and **Bazzini: La Ronde des Lutins** (Op. 25). Yehudi Menuhin (Violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-8695). \$2.

Menuhin's breath-taking performance of the *Dance of the Goblins* coupled with a *Spanish Dance* by Sarasate should make a disc that will cause the violin students to hurry to the nearest record shop in great numbers. Of course, one does not have to be a student of the instrument to enjoy thrilling performances, and so very likely there will be other than students in line when this record goes on sale the latter part of July.

Zarzycki: Mazurka. (Op. 26) One side and **Brahms** —arr. D. Hochstein: **Waltz in A Major** (Op. 39). Bronislaw Huberman (Violin) with piano accompaniment by Siegfried Schultze. 1-12" disc (C-68310D). \$1.50.

Some fine fiddling—of especial interest is Zarzycki's famous *Mazurka* upon which his celebrity largely stands. The Brahms *Waltz* is the one that was recently recorded by Albert Spalding. If you have his recording of it, you will probably not wish another version; if not, listen to the present disc before making your decision.

VOCAL



Russian Gypsy Songs: Black Eyes; Haida Troika; The Old Valse; Two Guitars. Sung in Russian. Vladimir Rosing (Tenor) and Olga Alexeeva (Soprano) with Chorus and Guitar accompaniment. 1-12" disc (PA-E11264). \$2.

Apparently our cousins in England think that this is an exceptionally fine record, for we read in *The Gramophone*: "Hear Rosing in *The Old Valse* for a perfect piece of singing. . . . This Rosing-Alexeeva record must on no account be missed." And Mr. Compton Mackenzie in his editorial in the same publication says: "I consider this one of the best vocal records Parlophone has ever published. . . . I hope that the response will be sufficiently encouraging for a series of Gypsy song records from these two artists." We cannot get quite as enthusiastic as our friends abroad about this disc, but we can say that if Russian Gypsy music appeals to you, and if the A & P Gypsies on the radio haven't spoiled your taste for it, it might be well to investigate this record. The reproduction is very good.

Erich Wolff: Alle Dinge Haben Sprache and Ich Bin Eine Harfe. Florence Easton (Soprano) with piano accompaniment by Gerald Moore. 1-10" disc (V-1712). \$1.50.

Erich Wolff (not to be confused with Hugo Wolf) was born in Vienna in 1874 and died at New York in 1913 while touring with Julia Culp as her accompanist. He is best known for his volume of sixty songs which was published posthumously in 1914. Pieces from this volume, including the two recorded by Miss Easton, are often found on recital programs, and many of them are known to vocal students as they have become quite popular with a number of teachers. Miss Easton's lovely voice shows to advantage in these two little pieces, and the recording is very fine.

OPERA



Auber: Fra Diavolo—Erblickt auf Felsenhöhen (Act 1). One side and **von Suppé: Boccaccio**—Hab' ich nur deine Liebe (Act 1). Marcel Wittrisch (Tenor) with Berlin State Opera Orchestra. 1-10" disc (V-25061). 75¢.

Marcel Wittrisch's rich tenor voice rates more than a Black Label, but if Victor wishes to make this little record available at 75¢, we don't suppose that we should complain. The arias themselves are of no great importance, but the very excellent way in which they are sung by Herr Wittrisch makes this little disc quite attractive.

Mozart: Così Fan Tutte—Come Scoglio. Ina Souez (Soprano) with orchestra conducted by Clarence Raybould. One side and **Mozart: Così Fan Tutte**—Fra Gli Amplessi In Pochi Istanti. Ina Souez (Soprano) and Heddle Nash (Tenor) with orchestra conducted by Clarence Raybould. Sung in Italian. 1-12" disc (C-DX671). \$2.

A very attractive disc from Mozart's popular opera, artistically sung by singers fully capable of the task. The recording is very fine.

Berlioz: Les Troyens a Carthage—Inutiles Regrets and En un Dernier Naufrage (Act 3). M. Georges Thill (Tenor) with chorus and orchestra conducted by M. Eugène Bigot. 1-12" disc (C-LFX358). \$2.

Georges Thill is nothing less than magnificent in these selections from Berlioz's final opus, which the composer hoped would be his masterpiece, but which failed to achieve even mediocre popularity. This is an unusually fine recording and well worth investigation.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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WHAT is a Record Collector? In considering this matter, there is recalled to our mind an instance which occurred many years ago, shortly after we became associated with this industry. We referred to a Record Buyer as a Record Collector and that gentleman became very much incensed. We don't know to this day the reason for his anger, unless he associated the word Collector with one who collects things such as empty bottles, old newspapers or what not. Of course, nothing was further from our mind.

There are, as we all know, a great many individuals scattered all over this wide world of ours who are building collections of records, and we hope that they will not be offended if we refer to them as Record Collectors. By and large, they are of a very high degree of intelligence and most of them have a very keen appreciation of music. We exempt those who are known as Label Collectors — that small group which take the greatest delight in seeing how many different labels they can secure for their collections regardless of the quality of the recording or the musical value of the discs themselves. Disregarding this small section of the whole, we have a great range of collections to consider. We have the collector who is attempting to assemble all of the recordings of a certain composer. We know of a library of Beethoven records which runs well over a thousand discs. Then there is the person who will attempt to collect a copy of every record made by a particular artist. There are a number of Caruso collections, although we do not know of an absolutely complete one. A very interesting collection which came to our notice recently was one which aimed to contain at least one record of every operatic soprano who had made records since the beginning of recording. Another rather unique collection contained

examples of the various instruments which have been recorded. It contained among a vast number of others, recordings of a hurdy-gurdy, a calliope, an ocarina, a musical saw, and a great group of oriental string and percussion instruments, whose names we could not pronounce, or spell from memory. One of the most interesting collections to us, was one which contained orchestral interpretations by the various conductors since the advent of the phonograph. Wherever possible, compositions were chosen that were conducted by a large number of the group, so that comparisons might be made. There were nearly a dozen Fifth symphonies in this collection, and until we listened to the various recordings we had never realized how different this most familiar of symphonies could sound.

And so it goes, but space does not permit our going into this matter any further at this time; perhaps in another issue we will get around to many other interesting collections which have come to our attention. The most important point that concerns the industry is that there is a very widespread interest in phonograph records among a very earnest group of collectors, which is entirely apart from the interest of those who purchase a phonograph and a few records just for the enjoyment they and their friends get from listening to their favorite selections. It is the support that these collectors give us that makes it possible for the manufacturers to issue the tremendous number of different records that will be found in their immense catalogues. Without the collector, these catalogues would be pretty thin affairs. We haven't answered the question, "What is a Record Collector?", but we have found out that he is very important to all of us who are seriously interested in the further development of the record industry.

ORCHESTRA



Schubert: Symphony No. 7 in C Major. B.B.C. Symphony Orchestra conducted by Adrian Boult. 6-12" discs (V-11810 to V-11815) in album. Victor Set M-268. \$9.

A recording of Schubert's *Seventh*, with the advantage of modern recording technique, was surely needed. Both of the available sets by Blech and Harty were made during the very early days of electrical recording. Concerning the present set, there is no question but that the English recorders have done a fine job, the B.B.C. Symphony Orchestra is a great band as we all know, but could not a more interesting director have been chosen? The *Seventh* is a long work—many think entirely too long—thus it is highly important that the conductor give us as much variety as possible. Perhaps he might give us just a little of himself in his reading. This Mr. Boult does not do. He proceeds in a most gentle and refined manner, too gentle and refined it would seem, and gives one the impression that he never takes his eyes from the score, not even for a second. However, no one can say that it is not a good, careful performance, and that the reproduction of the orchestra is not of the best. It will very likely be a long time before we have another recording of this work, and as this one is so far superior to the two older ones, this is unquestionably the one to select if you wish this composition in your library.

Rimsky-Korsakow: Scheherazade, Op. 35. Philadelphia Orchestra conducted by Leopold Stokowski. 6-12" discs (V-8698 to V-8703) in album. Victor Set M-269. \$12.

A marvelous new re-recording of *Scheherazade* by the Philadelphia Orchestra which will take the place of the older one (M-23) in the Victor list of Masterpieces. It seems to be Victor's policy to replace the older sets by the Philadelphians with present day "higher fidelity" recordings. Last month you will recall that we had a new recording of the *Nutcracker Suite*. Regarding this matter, it is well to consider that while the present recordings are vastly superior to the older ones, it must be borne in mind that it requires a very good modern instrument to bring out the wide musical range engraved upon the present discs. In other words, it will not pay to substitute the new sets for the old unless you have an instrument capable of fully reproducing them.

Woodforde-Finden — arr. Mikulicz: *Indian Love Lyrics—The Temple Bells; Less Than the Dust; Kashmiri Song; Till I Wake.* Marek Weber and his Orchestra. 1-10" disc (V-25059). 75¢.

The ever familiar *Indian Love Lyrics* pleasantly played in the usual Marek Weber manner. Very good recording.

Schubert: Rosamunde—Overture. (Op. 26) (Alphonso and Estrella). Halle Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68322D). \$1.50.

This recording, which has been listed in the English catalogue for several years, is not to be confused with the familiar *Rosamunde Overture* (Zauberharfe) by the same orchestra, which appears in the American Columbia catalogue. Considering its age, the present recording is quite exceptional, and will be found entirely satisfactory, we feel sure.

Beethoven: Fidelio—Overture. B.B.C. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (V-11809). \$1.50.

(This annotation is reprinted from the April, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

You will find this recording, under the superb direction of the distinguished Bruno Walter, just what one would expect it to be—a perfect gem. Recordings of the B. B. C. Symphony Orchestra seem to be getting better and better, and that is saying a great deal, for the very first were amongst the best orchestral recordings of their time.

Holst: The Planets—Mars. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11808). \$1.50.

A brief section of Holst's best known work, which the composer recorded for Columbia in its entirety (Set No. 83)—probably issued to mark the passing of one of England's most prominent musicians, which occurred on May 25th of last year. Certainly not music of any great importance, but well recorded under the energetic direction of Albert Coates.

Conrad: The Continental. One side and **Youmans: Carioca.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4287). \$1.

It is certainly quite a thrill to hear a modern dance selection played by a symphony orchestra of some eighty or more pieces. However, by elimination, we deduct that Mr. Fiedler is a symphonic conductor. Just think what Paul Whiteman would have done if given this opportunity. Please Mr. Victor, give the King of Jazz such a break sometime.

Dvorák: Songs My Mother Taught Me. One side and **Ponce: Estrellita.** Frank Black and his String Ensemble. 1-10" disc (C-240M). 75¢.

Frank Black, of radio fame, tries his hand at making a couple of recordings with a small string orchestra. The result—a very pleasing little disc for seventy-five cents.

Tailleferre: Divertissement dans le Style Louis XV. Orchestra directed by M. Raymond Charpentier with les Instruments Anciens d'Henri Casadesus. 1-10" disc (V-K7430). \$1.35.

Germaine Tailleferre was born at Pau St. Maur, near Paris, in 1892, and was one of the famous "Group of Six." This piece written in the style of the period of Louis XV, and performed on instruments that were in use during that time, is fairly interesting and quite pleasant to listen to. For one thing, we learn that the musicians of that distant day used a cuckoo whistle and a rattle similar to the ones used by our present dance orchestras. The reproduction is highly satisfactory.

Coates: The Merry-makers (A Miniature Overture).

One side and **Coates: From Meadow to Mayfair**—Evening in Town. London Symphony Orchestra conducted by Eric Coates. 1-12" disc (V-36170). \$1.25.

These pieces from the pen of the prolific Eric Coates, played under his direction, sound very much more important than they really are. From the number of recordings which appear on the English lists it would seem that Mr. Coates is quite popular in his native country; however, his works are seldom heard over here, and judging from the discs that we have come across we feel that there is a very good reason. We have plenty of this piffle on this side of the Atlantic without importing any.

CHAMBER MUSIC



Schumann: Quartet in E Flat Major, Op. 47. Elly Ney Trio with Walter Trampler (Viola). Seven sides and **Haydn: Rondo all' Ongareso.** Elly Ney Trio. 4-12" discs (PD-15087 to PD-15090). \$2 each. (Four-pocket album available with this set at 50¢ additional.)

Following the masterful recording of the *Quintet in E Flat Major, Op. 44*, by Artur Schnabel and the Pro Arte Quartet, which was released by Victor last month (M-267), we have this very fine set of the piano quartet, Opus 47. The present work is considered by many next in importance to the *Quintet*, which is unquestionably Schumann's foremost composition in the realm of chamber music. It is in four movements: *Allegro ma non troppo*, *Scherzo*, *Andante cantabile* and *Finale vivace*. The whole work is charming, particularly the *Andante* in which Dr. Philipp Spitta, writing in Grove's, seems to recognize the spirit of the immortal Bach. This recording holds inestimable pleasure for all those who find solace in the lovely atmosphere of fine chamber music well performed. The reproduction is well up to Polydor's high standard.

Bartók: Quartet in A Minor, Op. 7. Pro Arte Quartet. 4-12" discs (V-DB2379 to V-DB2382). \$2.50 each. (Four-pocket album available with this set at 50¢ additional.)

We have here one of the most important recordings of recent months. A truly fine performance of Bartók's first string quartet (Opus 7), which dates from 1908. Those of us who have been collecting records for a number of years will recall the enthusiasm which greeted the old Polydor recording of the Second (Opus 17), upon its release some six or seven years ago. To our mind, the First is the more interesting, and with the sterling performance of the Pro Arte Quartet and the benefit of the best modern reproduction, we predict that this item will be little less than a sensation amongst those who are interested in present day music.

It is our hope that this set of discs may serve as an introduction to one of the world's greatest contemporary composers. One who is little known here in America, except to that small modern music group who intelligently investigate and appreciate the best that is being produced today. Bartók should have a wider celebrity amongst all those who profess to be at all musically intelligent. Cecil Gray in his *A Survey of Contemporary Music* sums up this truly great musician quite neatly when he says: "He possesses that rare quality of mind which illuminates everything it touches, transforming it into something rich and strange. At one moment he is writing a melody which no more tolerates harmonic support than a *pur sang* folk-song or plain chant; at another constructing an harmonic tissue of great subtlety and complexity. He is a master in the art of weaving rich and varied sonorities into an elaborate yet closely-knit orchestral web of dazzling brilliance and grace; yet when the occasion demands he is equally capable of the most exquisitely wrought polyphonic texture revealing an austerity and restraint as impressive as they are rare. In short, he is a master of expression, yet he has made each method his own."

Mozart: Quintet in C Major, K. 515. Pro Arte Quartet and Alfred Hobday (Second Viola). 4-12" discs (V-8712 to V-8715) in album. Victor Set M-270. \$8.

This item was received just before the August issue went to press, and was briefly mentioned on the editorial page. Reports from several dealers state that a great many of their customers hurried to their shops upon reading the announcement, and that they were without exception highly pleased with this exquisite recording. As so many of our readers have very likely heard this album set, we will be very brief in our remarks—much more brief than the importance of this set would indicate. The work itself rates highly among Mozart's chamber music works, the performance of the Pro Arte Quartet is impeccable, and the reproduction is of the finest.

Bach—arr. Casella: **The Musical Offering**—Trio. Alberto Poltronieri (Violin), Arturo Bonucci (Cello) and Alfredo Casella (Piano). 2-12" discs (V-8710 and V-8711). \$2 each.

In calling our readers' attention to this pair of discs we can do no better than to quote from C. M. Crabtree's review of this recording which appeared in the July, 1934, issue of *The Gramophone*:

"Frederick the Great played the flute, so Bach wrote several movements for a trio for flute, violin and clavier, four of which Casella has here arranged for violin, 'cello, and piano, making a typical Bach trio-sonata. Everyone who wants all the first-rate Bach he can lay his hands on should make sure of this pair of discs, as should everyone who wants really delightful music; especially if he is prepared to take the trouble to get to know it, though I doubt if anyone will find that the least trouble. . . . The great thing in all four movements, as in most of Bach, is to hear it through a few times with easy-going attention, by which you automatically and involuntarily memorize the tunes; then to keep your ears open for all that's going on (i.e. for themes, in other words the melodies), whether at the top, at the bottom, or somewhere in the middle. . . . Casella's arrangement consists chiefly of the working out of the keyboard part. In Bach's day there was a recognized art of playing from a 'thorough-bass', or 'figured bass'; i.e. improvising a keyboard part from a mere bass, below which the composer wrote figures which indicated the basic harmony. Casella has made perfect Bach of this."

The recording and the performance will be found to be first-class.

Beethoven: Quartet in E Flat Major, Op. 127. Nine sides and **Beethoven: Quartet in B Flat, Op. 18, No. 6**—Scherzo—Allegro. Flonzaley Quartet. 5-12" discs (V-7629 to V-7633) in album. Victor Set M-153. \$10.

This album has been available in the English catalogue for several years and numerous sets have been imported. We know of no reason why it should not have been listed by Victor long since. For those who remember the Flonzaleys it will have especial charm, and for those who wish a fine recording of Opus 127 it will fill a nice place in their libraries.

Chopin: Prelude No. 4, Op. 28; Etude in C Major, Op. 10; Prelude No. 6, Op. 28. (Transcribed for String Quartet.) Léner String Quartet. 1-10" disc (C-17046D). \$1.

Chopin arranged for string quartet makes pleasant enough listening when performed by such a capable group as the Léners. The string tone reproduction is particularly fine.

Mozart: Quartet in C Major, K. 465. Seven sides and **Mozart: Quartet in G Minor, K. 80**—Menuetto—Rondo. Gordon String Quartet. 4-12" discs (C-68312D to C-68315D) in album. Columbia Set No. 219. \$6.

We are very glad to welcome the Gordon String Quartet. This outstanding American ensemble was founded by Jacques Gordon in 1921. Mr. Gordon was a pupil of Franz Kneisel of the famous Kneisel Quartet, and was concert master of the Chicago Symphony Orchestra from 1921 to 1929. The other members of the quartet were selected from that organization. The Quartet are together the year round playing and studying during the summer at Falls Village, Conn., where they occasionally give concerts in their own charming retreat on Music Mountain. They are particularly known for their first American performances of contemporary composers, but, if we may judge from this sterling performance of a Mozart quartet, they have not neglected the works of the old masters.

It is rather unfortunate that they selected for their first recording a work that has been so recently recorded by the Budapest Quartet. However, it is a compliment to the Americans to say that it is very difficult to decide which interpretation we prefer, for the earlier recording is considered by many to be one of the outstanding string quartet performances on records. The reproduction of the various string tones is entirely satisfactory.

PIANO



Copland: Piano Variations. Aaron Copland (Piano). Three sides and **Copland: Nocturne** (from *Two Pieces for Violin and Piano*). Jacques Gordon (Violin) and Aaron Copland (Piano). 2-12" discs (C-68320D and C-68321D) in album. Columbia Set No. 220. \$3.

When this set of records reached the studio we happened to recall an article on Aaron Copland by Isaac Goldberg which appeared in the September, 1932, issue of *Disques*, and those who are interested in this recording will find this little essay of particular value. We shall quote from it briefly:

"Aaron Copland was born in Brooklyn in 1900, of Russian-Jewish parents. He began his study of music when thirteen, and in this country his teachers were Victor Wittgenstein and Clarence Adler for the piano, and Rubin Goldmark for harmony and composition. In 1921 he went to Paris, there studying composition and the piano under Nadia Boulanger. Three years later he returned to New York, but for a brief stay, as he was awarded, for two years in succession (1925-1927), a John Simon Guggenheim Memorial Foundation Fellowship. This enabled him to continue composition and study abroad. . . .

"The Piano Variations is hardly to be grasped at a single hearing, despite its very short duration. The harmonic scheme, economic though it be, is tight-packed with power. Rhythmically, there is the same economy, but with a somewhat clearer progress. The structure is fairly atomic; by this I mean that it is in its way a masterpiece of concentration, far richer in content and in quality than its external bareness would seem to suggest. Here, in the compass of some ten minutes, without advantage of orchestral timbres and combinations, one conceives what a wealth may dwell in the relationships of undifferentiated tones."

May we add just a word of warning? This is music of the ultra-modern variety, and will only be of interest to the initiated. The reproduction is entirely satisfactory.

Chopin: Waltzes. E Flat Major, Op. 18; A Flat Major, Op. 34, No. 1; A Minor, Op. 34, No. 2; F Major, Op. 34, No. 3; A Flat Major, Op. 42; D Flat Major, Op. 64, No. 1; C Sharp Minor, Op. 64, No. 2; A Flat Major, Op. 64, No. 3; A Flat Major, Op. 69, No. 1; B Minor, Op. 69, No. 2; G Flat Major, Op. 70, No. 1; F Minor, Op. 70, No. 2; D Flat Major, Op. 70, No. 3; E Minor (Posthumous). Alfred Cortot (Piano). 6-12" discs (V-DB2311 to V-DB2316) in album. \$15.

This would seem like a great deal of Chopin to take at one sitting, but, of course, if you add this item to your collection, there is nothing to stop you from playing these pieces, one at a time at intervals, as may suit your fancy. Time does not permit the reviewer this pleasant method, and we have just finished the whole lot in one great swallow. We rather feel like the little boy did after he had eaten a whole box of candy without stopping. He did not want any more candy for a while, and we can get along without any more Chopin for a day or two. Seriously, Mr. Cortot does an excellent job with this set, a few slips here and there, but these are easily overlooked when we consider how thoroughly he has assimilated the very spirit and poetic personality of the composer. It is Chopin as we imagine Chopin would have us have him. The reproduction of the piano tone is thoroughly lifelike.

Liszt: Rhapsodie Espagnole. Three sides and Liszt: Valse Oubliée. Simon Barer (Piano). 2-12" discs (V-DB2375 and V-DB2376). \$2.50 each.

Here is an example of piano recording at its best. The music is very much more Liszt than Spanish, as its title would seem to indicate. In fact it is rather Hungarian *rhapsodies*; but it is thrilling to listen to, and with the very talented Simon Barer at the keyboard it is magnificent. Good recording, lively music and marvelous playing.

Schumann: Arabeske, Op. 18. Vladimir Horowitz (Piano). 1-10" disc (V-1713). \$1.50.

We have had occasion to play this little disc a number of times since it was made available through the importers the latter part of last year, and we still feel that it is, "A lovely bit of Schumann played in Horowitz's most charming manner." The piano reproduction is splendid.

CHORAL



Mozart: Laudate Dominum. One side and Mendelssohn: Ave Maria (from *Lorelei*). Sung in Latin. Berlin Philharmonic Choir and Ursula van Diemen (Soprano) with Orchestra conducted by Prof. Siegfried Ochs. 1-12" disc (V-C2736). \$1.90.

In bringing this item to the attention of our readers, we can certainly do no better than to quote at length from A. R.'s review in the May, 1935, issue of *The Gramophone*:

"This setting of the psalm *Laudate Dominum* from the Vespers in C, written in 1780, is a truly exquisite piece of music. . . . I cannot give the performance of Ursula Diemen, a fine *lieder* singer who has recorded before, sufficient praise. Her lovely even tones, her artistic restraint, and the choral background, make one of the finest, most satisfying pieces of recording I have listened to for a long time.

"Mendelssohn's suave setting of the *Ave Maria* inevitably suffers by comparison: but it is interesting to have this fragment from his unfinished opera 'Lorelei.' . . . Again Miss Diemen gives a beautiful performance in the short solo allotted to her. The recording is first rate."

Bach—arr. Allen: Jesu, Joy of Man's Desiring. One side and **Spohr: Last Judgment**—Lord God of Heaven and Earth. Choir of the Temple Church, London, conducted by G. Thalben-Ball. 1-10" disc (V-4286). \$1.

So many copies of this little disc have been imported since it was released in England a year or so ago, that we rather feel that most everyone who is interested has one. However, if a superbly trained boys' choir thrills you, and a copy is not in your library, don't neglect to order one at once. This is an outstanding little disc, and the recording is excellent.

Tye: O Come, Ye Servants of the Lord. One side and **Riley and Williams: Ye Watchers and Ye Holy Ones.** Choir of St. Margaret's, Westminster, with organ accompaniment. 1-10" disc (V-B8300). \$1.35.

An excellent example of an English male choir at its best. Lovely to listen to, and of particular value to those interested in the development of choir singing after the English tradition. Recording very fine.

VOCAL



Fauré: L'Horizon Chimérique. Panzera (Baritone) with piano accompaniment by Mme. Panzera-Baillot. 1-12" disc (V-DB4972). \$2.50.

A charming little song-cycle made up of four little pieces entitled: *La mer est infinie; Je me suis embarqué; Diane, Séléné; and Vaisseaux, nous vous aurons aimés.* Panzera's glorious voice shows to advantage in these engaging little numbers, and Mme. Panzera-Baillot's artistic accompaniment adds greatly to the attractiveness of this disc. The recording is highly satisfactory.

Lehar: Schön ist die Welt and Liebste Glaub' an Mich (from *Schön ist die Welt*). Richard Tauber (Tenor) with Orchestra of the Metropol Theatre, Berlin. 1-10" disc (C-4108M). \$1.

Richard Tauber fans will like this one. It is the Mighty One at his best. Well recorded.

R. Strauss: Der Nachtgang (Op. 29, No. 3) and **Winterliebe** (Op. 48, No. 5). Heinrich Schlusnus (Baritone) with piano accompaniment by Michael Raucheisen. 1-10" disc (PD-30007). \$1.50.

Schubert: An Schwager Kronos. One side and **Schumann: Der Soldat.** Heinrich Schlusnus (Baritone) with piano accompaniment by Michael Raucheisen. 1-10" disc (PD-30006). \$1.50.

If you are one of Heinrich Schlusnus's many admirers, you will thrill with joy upon hearing these two most excellent little discs. The usual splendid Polydor recording prevails.

E. Nevin: A Life Lesson and A Necklace of Love. John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1711). \$1.50.

Two ballads by Ethelbert Nevin dripping with sentiment, and sung in the most lachrymose manner by John McCormack. They are guaranteed to bring tears to your eyes—or else. Why they should be added to the catalogue, we'll never tell you.

Warlock: As Ever I Saw and The Passionate Shepherd. Parry Jones (Tenor) with piano accompaniment. 1-10" disc (C-DB1489). \$1.

Two interesting little songs by the late Peter Warlock (Philip Heseltine), very nicely sung by Parry Jones. The recording is entirely satisfactory.

BAND



Rossini—arr. Duthoit: Tancredi—Overture. British Broadcasting Corporation Band conducted by B. Walton O'Donnell. 1-12" disc (C-7328M). \$1.25.

A fine recording of an excellent band that should prove popular with those who like operatic selection served in this manner.

Wagner: Tannhäuser—Fest March. Banda di Chieti directed by Santarelli. 1-12" disc (V-36169). \$1.25.

A great band plays this popular *Fest March* in the grand manner. The reproduction is outstanding. If you fancy band recordings of operatic selections, here's a good one for you.

ORGAN



Chopin—trans. Batiste: Funeral March. Edouard Commette (Organ). (Recorded at the Cathedral St. Jean, Lyons, France) 1-12" disc (C-9090M). \$1.50.

An excellent example of pipe organ recording at its best by one of France's foremost organists.

MISCELLANEOUS



Molière: Le Médecin Malgré Lui. (Adaptation Phonographique de Jean Variot.) Artists of La Comédie Française. 4-12" discs (V-L994 to V-L997) in album. \$7.60.

Molière's famous play adapted for the phonograph by Jean Variot and performed by members of La Comédie Française. Here is a set that all advanced students of French will want to know of, so if you are not interested yourself won't you call it to the attention of any of your friends who may have advanced sufficiently in their study of French to appreciate it. The reproduction is particularly clear, so that the dialogue may be easily followed by any one familiar with the language.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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DURING the past summer a number of important items have been made available by subscription. It is our opinion that such releases should only be made during the season from October first to May first of the following year, for the very good reason that during the summer holiday period a great number of those who are intensely interested in works of this type are away, and it is impossible for them to subscribe for the things which very often most appeal to them. Through a special arrangement, the publishers of this bulletin have been fortunate in securing a very limited number of the subscription sets listed below. If you were unable to send in your subscription for any of these sets, due to your absence from home when they were announced, you may secure the items in which you are interested if you will forward your order promptly.

Beethoven Sonata Society—Album No. 7. This set contains the following Piano Sonatas: Opus 2, No. 1 in F Minor; Opus 14, No. 2 in G Major and Opus 101 in A Major played by Artur Schnabel (piano). 7-12" discs in album. Price \$17.50.

Marriage of Figaro Album. A selection of concerted numbers from Mozart's immortal opera including: Trio from Act I—*Cosa sento*; Duet from Act II—*Aprite presto*; Finale from Act II; Sextet from Act III—*Riconosci in questo* and Finale from Act IV. The recordings were made under the personal direction of Fritz Busch, and among the principal singers will be found Luise Helletsgruber, Audrey Mildmay, Aulikki Rautawaara, Willi Domgraf-Fassbaender and Roy Henderson. 6-12" discs in album. Price \$15.

The Bach "48" Society—Volume III. This set contains the first Preludes and Fugues from the Second Book of the "Well-Tempered Clavier" beginning with No. 25, played by Edwin Fischer (piano). 7-12" discs in album. Price \$17.50.

Beethoven Violin Sonata Society—Volume I. Fritz Kreisler (violin) and Franz Rupp (piano) have recorded the Beethoven Violin Sonatas. This, the first volume, contains: No. 1 in D Major, Opus 12, No. 1, No. 2 in A Major, Opus 12, No. 2 and No. 3 in E Flat Major, Opus 12, No. 3. 7-12" discs in album. Price \$17.50.

The Scarlatti Society. Wanda Landowska, the distinguished artist of the harpsichord, has recorded twenty of the famous Scarlatti sonatas. As most of them are quite short, they have been issued in one volume. 6-12" discs in album. Price \$15.

The Delius Society. Selections from the works of Frederick Delius. By the London Philharmonic Orchestra under Sir Thomas Beecham are the following: *Koanga* (Closing Scene); *Paris* (Song of a Great City); *Eventyr* (Once upon a time) and *Hassan* (Interlude and Serenade). In addition two songs by Heddle Nash: *Queen of My Heart* and *Love's Philosophy*. 7-12" discs in album. Price \$17.50.

Our remarks in last month's issue regarding Record Collectors brought forth a number of very interesting comments. We hope to give this subject further consideration in an early issue. A new department, which appeared for the first time in the September number of the magazine *Hobbies*, was called to our attention by several readers. It is called *The Record Collector*, and the subtitle states that it is, "a new department devoted to the interests of the collector of historic phonograph records." It is conducted by L. Albert Wehling, and will be a regular monthly feature of this unique publication.

ORCHESTRA



Haydn: Symphony in E Flat Major (B & H No. 1 (103)) (Drum Roll). St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 4-12" discs (C-68323D to C-68326D) in album. Columbia Set No. 221. \$6.

This month marks the first complete recording of Haydn's so-called "Drum Roll" symphony. It was one of six which he composed during his second visit to London, which began in 1794, and is distinguished by a roll of a drum at the opening of the work. Golschmann gives us a lively reading of this happy piece, and his players are fully capable of the task at hand. The recording seems to us to be far superior to that of the Tansman *Triptyque for String Orchestra*, which the St. Louis players gave us several months ago. This album is a worthy addition to Columbia's ever lengthening list of Masterworks.

Bach—trans. Stokowski: Toccata and Fugue in D Minor. Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-8697). \$2.

Victor offers this disc, which is, of course, a re-recording of its famous "best selling" Philadelphia Orchestra item, as an example of the finest orchestral reproduction yet obtained by its recorders. Hear this record played upon an instrument fully capable of reproducing it, and you will realize that the art of recording has taken a great step forward in recent years. Compare it with the older version and you may measure this progress. We, whose sensibilities are pretty well deadened by listening to recorded music practically every day, were certainly startled by the lifelike reproduction of this disc. Victor, please take a bow, and receive the plaudits of your record-loving audience.

Bax: Overture to a Picaresque Comedy. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-LX394). \$2.

So little of the work of Arnold Bax is recorded that a new release of one of his compositions is an event of prime importance. The present selection is not one of the composer's great works, but as it is quite easy to listen to, perhaps it is to serve as an introduction to a series of recordings of his compositions. We surely hope so, and may the list include at least a couple of his symphonies. Now that nearly everything of importance from the pen of Sir Edward Elgar has been engraved on the discs, maybe the man who most likely will take his place in the realm of English music will receive some attention from the recorders. The present work is well handled by Sir Hamilton, who has always taken a great interest in Bax, and in recent years has done much to bring his compositions to the notice of the music loving public. The recording is first rate.

Reznicek: Donna Diana—Overture. One side and **Johann Strauss: Thousand and One Nights—Zwischenaktsmusik.** Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (V-DB4433). \$2.50.

An excellent recording of the overture to Emil Nikolaus von Reznicek's most successful comic opera which was produced at Prague in 1894. Reznicek was born at Vienna in 1860, and is well known throughout Middle Europe for both his compositions in many forms, and his conducting. . . . The *Zwischenaktsmusik* (music between the acts) from Johann Strauss' operetta *Thousand and One Nights* makes very pleasant listening under the able direction of Leo Blech. This work was originally entitled *Indigo* and was first produced at Vienna in 1871; a new libretto was secured and it was produced under its present title in 1901. Although the music is quite fascinating it was not a success, due probably to its poor book.

Hahn: Le Bal de Béatrice d'Este. Orchestra conducted by Reynaldo Hahn. 2-12" discs (V-L990 and V-L991). \$1.90 each.

This is one of the most important items that we have brought from France in a very long time. The reproduction is excellent, and under the baton of the composer we have an authoritative rendition. From the French supplement containing the announcement of this work, we offer a rather literal translation of the accompanying note:

"Of all the works of M. Reynaldo Hahn, *Le Bal de Béatrice d'Este* is without doubt that which cost him the least time and labor. Composed in a few days, at the request of the *Société des instruments à vent*, it seems to us, twenty-five years after its birth, one of the purest jewels of the production of the Master, a masterpiece already classic, of which time will not alter the brilliant colors.

"It is written for fourteen instruments: two flutes, an oboe, two clarinets, two bassoons, two horns, a trombone, two harps, piano and drums. It is a suite of dance airs conceived in the spirit of the music of the 16th century. They evoke the imaginary pageantry of a ball given by Béatrice d'Este in honor of her husband, Ludovic Sforza, called Ludovic the Moor, the Milanese tyrant, upon whom Leonardo da Vinci depended for many years for friendship and protection.

"The imagination, the ingenuity, the virtuosity of the pen of M. Reynaldo Hahn give him free scope all along these exquisite pages, which are interpreted by the best soloists of Paris. These two admirably recorded discs will be appreciated by our *discothèques* (record collectors?), as a perfect testimonial of the elegant freedom of a musician in whom are united, for the very great enjoyment of connoisseurs, skill, style, and inspiration."

Dvorák: Symphony No. 5 in E Minor. Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-8737 to V-8741) in album. Victor Set M-273. \$10.

A marvelous re-recording of Dvorák's celebrated symphony "From the New World." This will replace the older recording by the same orchestra which was number one (M-1) in Victor's list of Musical Masterpieces. As it has been some ten years or more since the issuance of the earlier version, the present set makes it possible to study the advances which have been made in that period of time.

Grainger: Londonderry Air and Molly on the Shore. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8734). \$2.

Selections of this type we rather prefer by smaller organizations than symphony orchestras. As both of these pieces have been recorded by the Philadelphia Chamber String Simfionietta, we would choose that group's performances rather than the present disc. However, Mr. Ormandy's recordings make very pleasant listening, and as the reproduction is particularly fine, perhaps a goodly number of music lovers will prefer the disc that Victor makes available this month.

Sibelius: Karelia Suite—Alla marcia and Intermezzo (Op. 11). Symphony Orchestra conducted by Robert Kajanus. 1-12" disc (C-68333D). \$1.50.

This disc is made up of the two last sides of the final records in the Columbia sets of the first and second Sibelius symphonies. Perhaps Columbia feels that this record of two selections from one of Sibelius's early works may prove a very satisfactory introduction for those who are not familiar with the art of the great Finnish composer. The music is attractive and well recorded, hence, this disc is excellent for that purpose.

Rossini—arr. Respighi: Rossiniana—Selection. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-LX391 and C-LX392). \$2 each.

The features of this pair of discs are the fine musicianship displayed by the London Philharmonic players, and the almost meticulous direction of Sir Thomas Beecham. To these might be added the flawless reproduction of the English Columbia recorders. Approaching them from these three angles, we have a grand pair of discs. We cannot be so enthusiastic about the music itself. Apparently Respighi selected four short little-known compositions of the great Italian Master, and developed them by the means of elaborate orchestration into a suite, which sounds much more important than it really is. However, it is entertaining enough in its way, and very likely will be found quite enjoyable by a large number of not too discriminating music lovers.

Gershwin: Rhapsody in Blue. Boston "Pops" Orchestra conducted by Arthur Fiedler. Piano: Jésus María Sanroma. Three sides and **Gershwin: Strike Up the Band.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-11822 and V-11823). \$1.50 each.

Gershwin's *Rhapsody in Blue* in the grand manner. Mr. Fiedler makes it sound big and impressive, but doesn't just get the syncopation that Mr. Whitehead gets in his famous interpretation. However these discs are mighty thrilling to listen to, and we predict that they will be in great demand everywhere. Before we forget it—an orchid to Jésus María Sanroma for this artist's marvelous work at the piano. The recording is Victor's best, and that is about the best there is.

Handel—trans. Sir H. Harty: Royal Fireworks Music—Suite. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-LX389 and C-LX390). \$2 each.

Sir Hamilton Harty has selected four movements (*Overture, Alla Siciliana, Bourrée* and *Menuetto*) from Handel's suite entitled *Fireworks Music*, and arranged them for modern symphony orchestra. They are felicitously recorded on the two discs listed above by the London Philharmonic Orchestra under the direction of the arranger. The story goes that Handel, who at the time was attached to the English Court, was requested to write some music to accompany a display of fireworks, which were to be set off in celebration of the peace of Aix-la-Chapelle. It is said that the fireworks went off very badly, but that the music was very well received, and that at a subsequent performance given for the benefit of the Foundling Hospital, it was greeted with great enthusiasm by a large and influential audience. It is typical of Handel and his time, and these two discs will be welcomed by all those who are interested in music of this character.

ORGAN



Bach: Prelude to Cantata—Neath Death's Shadow Now I Stand and Prelude to Cantata—I Cry To Thee, Lord Jesus Christ. Archer Gibson (Organ). 1-10" disc (V-25095). 75¢.

This might be a very attractive little disc were it not for Mr. Gibson's choice of stops. Throughout both selections he uses what we believe to be a chime stop, but which sounds as though someone were accompanying him by playing chromatic chords upon a piano.

CONCERTO



Mozart: Concerto No. 4 in D Major, K. V. 218. Joseph Szigeti (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-LX386 to C-LX388). \$2 each. (Three-pocket album available with this set at 50c additional.)

We have here one of the most important additions to the library of recorded music to be released in recent years. It is our idea of a very nearly perfect addition. In the first place it is a work that has been missing from the recorded repertory, and in the second place, the vacant niche has been filled by a recording that is entirely worthy of the music itself. This combination of Mozart, Beecham and Szigeti is one of those things that just happens. No amount of planning or rehearsing could have brought about the result that is this superb set of discs. We could go on and on in praise of this great Columbia achievement, but time is rapidly passing and press-time is at hand, and so we leave it for you to find out for yourself, by listening to these records, the reason for our great enthusiasm.

Milhaud: Concerto for Piano and Orchestra. Mme. Marguerite Long (Piano) with Symphony Orchestra conducted by Milhaud. Three sides and **Milhaud: Saudades Do Brazil** — (Paysandu); **L'Automne** — (Alfama). Mme. Marguerite Long (Piano). 2-12" discs (C-LFX375 and C-LFX376). \$2 each.

A new work by Darius Milhaud, classic in form, and dedicated to the artist who makes this superb recording. It consists of two lively movements with a *barcarolle* between, and is written in the traditional concerto style. On the last side will be found two typical pieces by the same composer, for piano alone. We enjoyed these discs very much, and recommend them for investigation to all those who are interested in what is being produced by present day composers.

OPERA



Mozart: La Flute Enchantée — Ah! Je le Sais (Act 2). One side and **Bishop: Lo, Here the Gentle Lark.** Lily Pons (Soprano) with orchestra conducted by Barbirolli. 1-12" disc (V-8733). \$2.

Miss Pons's voice shows to excellent advantage in both of these pieces, and her many admirers will welcome this disc, we are sure. The recording is very good.

CHAMBER MUSIC



Dvorák: Quartet in A Flat Major, Op. 105. Prague String Quartet. 3-12" discs (V-DB2423 to V-DB2425). \$2.50 each. (Three-pocket album available with this set at 50¢ additional.)

In considering this item, we can certainly do no better than to listen to the distinguished A. R., from whose review in *The Gramophone* we quote the following:

"It is, above all, his (Dvorák's) endless fund of melody that endears him to us, especially in these arid days. He is one of the few composers by whom in this matter one feels sure of being fed. But with this gift of melody goes a delicate sense of colour and a sure craftsmanship. All these things are present in this, the last but one of Dvorák's chamber music compositions. It bears the same relation to his other works in this medium as does Schubert's A minor quartet to the rest of his chamber music; that is to say, it is distinguished by a fine sense of balance and proportion in addition to its other qualities.

"The Prague Quartet have fully entered into the mind of their great countryman, but, as recorded, their performance, exquisite and most sensitively felt in all the lyrical portions of the music, fails somewhat in the more vigorous passages, where the first violin seems to be overweighted and too thin in tone. Let not this small flaw, however, deter anyone from purchasing such a lovely recording; and if he adds to his purchase a copy of the score he will treble his pleasure and increase his knowledge of quartet-writing."

Mozart: Quartet in A Major, K. 464. Roth String Quartet. 4-12" discs (C-68327D to C-68330D) in album. Columbia Set No. 222. \$6.

The library of recorded music is greatly enriched this month by the addition of this splendid recording by the Roth String Quartet of another of the six quartets which the composer dedicated to Haydn. Eventually we hope that we will have them all, and it will be quite all right with us if the Roth players are selected to complete the task, for we cannot imagine a better all 'round performance than we have in the present set. As the recording is well up to present day standards, this is an item that should not be overlooked.

Schubert: Sonata for Piano, Violin and Cello (1812). Alberto Poltronieri (Violin), Artur Bonucci (Cello) and Alfredo Casella (Piano). 1-10" disc (V-DA1382). \$1.85.

This charming little work dates from 1812, the year of Schubert's first three string quartets. It is quite short, taking only two sides of a ten-inch disc, but a very satisfying little morsel, and well worth investigating. The performers are adequate, and the recording is splendid.

Bach-Handel Music. American Society of the Ancient Instruments directed by Ben Stad. 3-10" discs (V-1714 to V-1716); \$1.50 each, and 1-12" disc (V-8720); \$2, in album. Victor Set M-271. \$6.50.

K. P. E. Bach: Suite (V-1714, V-1715 and V-8720-A).

J. S. Bach: Second Sinfonia (From Church Cantata No. 35, *Geist und Seele*) (V-8720-B).

Handel: Firework Music—Suite. Allegro, Largo alla Siciliana, Bourrée, Minuet and Minuet No. 2 (V-1716).

The previous releases of records by the American Society of the Ancient Instruments were so well received that Victor believes that another album of discs by this unique group would be acceptable at this time. After listening to these charming records, we hasten to vote aye. If the finer things in music really mean anything to you, you will have one of the most pleasant hours you have ever spent with this album of music from an age long since past. It is easy to carry one's self gently back to the days of Bach and Handel, for the selections are played on the instruments of that period. The reproduction of these unusual but highly melodious instruments is particularly fine.

Elgar: Sonata in E Minor for Violin and Piano-forte. (Op. 82.) Albert Sammons (Violin) and William Murdoch (Pianoforte). 3-12" discs (C-LX379 to C-LX381). \$2 each. (Three-pocket album available with this set at 50¢ additional.)

An agreeable twenty minutes may be spent with this set of discs. Perhaps it is not great chamber music; perhaps Elgar had no talent for writing for the piano; perhaps William Murdoch does not declare himself sufficiently at the piano; perhaps Albert Sammons is a bit too sweet, not masculine enough; and perhaps a lot of other things—but we still say that we had a very pleasant time listening to this work as recorded by the artists mentioned. Perhaps, if you lend an ear, you will enjoy these discs, too. The reproduction of both instruments is well up to Columbia's very high standard.

Stravinsky—Dushkin: Air du Rossignol for Violin and Piano and Marche Chinoise for Violin and Piano (from *Le Rossignol*). Samuel Dushkin (Violin) and Igor Stravinsky (Piano). 1-12" disc (C-68334D). \$1.50.

If you are interested in Stravinsky and his recent development, then you will be interested in this disc—and if you are not, well, then you are not—in which case there is not very much to do about it. On this record Stravinsky appears as composer, arranger and pianist, and so one might say that it is pretty much a Stravinsky record. If you do not find this disc interesting, we suppose that there is no one to blame but the distinguished Russian.

Wagenaar: Sonatina for Cello and Piano. Naoum Benditzky (Cello) and Bernard Wagenaar (Piano). Three sides and **Wagenaar: A Tale.** Bernard Wagenaar (Piano). 2-12" discs (C-68331D and C-68332D) in album. Columbia Set No. 223. \$3.

Bernard Wagenaar was born in Holland in 1894, the son of the Dutch composer, Johan Wagenaar. In 1920, he came to New York and became a member of the violin section of the New York Philharmonic Orchestra; later he was selected as a faculty member of the Master Institute of the Roerich Museum. His *Sinfonietta* was chosen as the work to represent America at the 1930 festival of the International Society of Contemporary Music in Liege, Belgium. His sonata for violin and piano was published in 1928, and he has recently finished his second symphony. The present work is in three movements: *Allegro ma non troppo*, *Andante semplice* and *Allegro—alla breve*. While it is in the modern idiom, it is not ultramodern, and therefore may be enjoyed by anyone who is a bit liberal in his taste. It is not the sort of music that one can appraise in the hearing or two available to this reviewer; it is, however, unquestionably worthy of the consideration of all who are interested in the present day development of musical art.

CHORAL



Handel: The Messiah—Glory to God and Behold the Lamb of God. Royal Choral Society and London Philharmonic Orchestra conducted by Malcolm Sargent. 1-12" disc (V-11824). \$1.50.

Handel: The Messiah—And the Glory of the Lord and Hallelujah Chorus. Royal Choral Society and London Philharmonic Orchestra conducted by Malcolm Sargent. 1-12" disc (V-11825). \$1.50.

Two most excellent choral records that should have a very wide appeal. Of special interest to groups who are planning to give a performance of this popular oratorio. In the rendition the best English traditions are observed, and the reproduction is very fine.

Shaw: O Brother Man. One side and **Davies: (a) God Be In My Head, and In My Understanding; (b) O God Unseen.** Choir of St. Margaret's, Westminster. 1-10" disc (V-B8348). \$1.35.

We cannot recommend too highly these perfect examples of one of England's most famous choirs. A disc that is not likely to be repressed by Victor in this country.

Mozart: Mass in C Minor—Kyrie Eleison (K. V. 427). Dora Labbette (Soprano) and the Leeds Festival Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-10" disc (C-LB19). \$1.50.

Borodin: Prince Igor—Choral Dance No. 17. Three sides and **Mozart: Mass in C Minor**—Qui Tollis (K. V. 427). The Leeds Festival Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-LX369 and C-LX370). \$2 each.

Handel: Israel in Egypt—Moses, and the Children of Israel and But As For His People. The Leeds Festival Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-LX378). \$2.

This batch of records from the Leeds Festival would indicate to us that the festival last autumn under the direction of Sir Thomas Beecham must have been a great artistic success. While the recording is not of uniform quality, it is sufficiently good to give us a true impression of the very fine soloists and excellent choral work. The London Philharmonic adds splendid support under Sir Thomas's able direction.

VOCAL



Delius: Cradle Song; The Nightingale; Evening Voices. Dora Labbette (Soprano) with piano accompaniment by Sir Thomas Beecham. 1-12" disc (C-9092M). \$1.50.

Columbia issues the first recording of a Delius song to appear on the domestic lists. One or two of his orchestral pieces may be found in the catalogues of the American manufacturers, but his songs have been entirely neglected. When you listen to this disc, we rather believe that you will wonder why such charming music has been held from us. The three recorded above are sung by Dora Labbette, whose pure soprano and sensitive interpretative skill are admirably adapted to Delius's isolated genius. Sir Thomas Beecham, who has consistently championed the composer for the past twenty years, contributes the piano accompaniment. The reproduction is entirely satisfactory.

Chausson: Le Temps des Lilas. One side and **Duparc: Chanson Triste.** Panzera (Baritone) with orchestra conducted by Coppola. 1-12" disc (V-DB4971). \$2.50.

Panzera's sonorous baritone shows to advantage in these two examples of the modern French school of song. Both pieces are new to the catalogues. The recording is splendid.

Schumann: Meine Rose. One side and **Schumann: Schöne Fremde; In der Fremde; Geisternähe.** Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-DB2482). \$2.50.

A search of the catalogues fails to reveal any other recordings of these charming little Schumann songs. Ria Ginster and Gerald Moore have recorded them in a manner that will be fully acceptable to the most discriminating lover of German *lieder*. The reproduction of both the voice and the piano is splendid.

Gambardella: O Marenariello and De Curtis: Torna a Surriento. Tito Schipa (Tenor) with La Scala Chorus and Orchestra. 1-10" disc (V-1717). \$1.50.

Two typically Neapolitan songs sung in Schipa's usual charming manner. In *O Marenariello*, La Scala Chorus joins the soloist in making this number particularly attractive. The reproduction is good.



PIANO

Beethoven: Sonata in C Sharp Minor, Op. 27, No. 2. Three sides and **Bach**—arr. Lucas: **Pastorale** (From *Christmas Oratorio*). Wilhelm Bachaus (Piano). 2-12" discs (V-8735 and V-8736). \$2 each.

If you have not subscribed to the Beethoven Sonata Society, which is issuing recordings of all of the piano sonatas played by Artur Schnabel, you will probably be greatly interested in this recording of the ever popular "Moonlight." We have compared it with the Bauer and Friedman versions, and can say without fear of contradiction that it is superior to either of them in both performance and reproduction. In other words, if you have not subscribed for the Schnabel recordings by all means choose the Bachaus version, if you wish to add this item to your library.

Fauré: Dolly. Anita Siegel (Piano) and Babeth Leonet (Piano). 1-10" disc (C-DF1665); \$1, and 1-12" disc (C-DFX193); \$2.

Here is an interesting pair of discs, recorded by two little girls of thirteen, both members of Marguerite Long's class at the Conservatoire. Perhaps if you have a little daughter studying piano, you will wish her to hear how well these little French girls play this delightful suite, which Fauré conceived especially for children. But even if you are an old bachelor, you cannot help but feel the refreshing breath of youthfulness and tender feeling that issues forth from this lovely music. The recording is very fine.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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WHAT is a Record Collector? With this question we began our editorial in the September issue. You will recall that we did not answer the question at that time, and we wish to frankly admit that we are not any more able to give a comprehensive answer now than we were then. We feel that we know a great deal more about a great many more varieties of collectors, but the vast number of letters telling of the special interest of the particular writer, makes the Record Collector such a many-sided person that it is beyond the ken of this writer to describe him.

We have greatly enjoyed hearing from these collectors scattered all over the world, and we will welcome communications from others telling us of the types of records in which they are particularly interested. Perhaps, if they request it, we may be able to put them in touch with other collectors whose interests are similar. However, all letters written to us will be considered strictly confidential, and the writers' names will not be divulged unless permission is definitely given.

We have been associated with the record industry for over twenty years, and we thought that we knew a good deal about records and those who collect them, but this recent correspondence has indicated to us an entirely new phase, the extent and importance of which we never realized. We are astounded at the vast number of people who are collecting records of purely historical interest. We had no idea that recordings of artists of another day had any real commercial value, and that collectors will go to no end of trouble to secure them. Arral, Boninsegna, Calvé, Campanari, Dalmares, Destinn, Eames, Galski, Galvany, Ger-ville-Réache, Nielsen, Sembrich to us are merely names of great artists who made records a quarter of a century or so ago, but to

the collector such names upon a record make it an item of real historical interest. It would seem that records in good condition by such artists bring fair prices, and that the value of such discs is gradually increasing as they become less and less available. It appears that up until the collectors got busy these records could be picked up for a few cents a-piece, usually from second-hand furniture dealers who had got them with a phonograph they had purchased with other household furniture. But now it seems that it is practically impossible to get them. A gentleman, whose business keeps him pretty steadily on the road, wrote us that he never fails to visit every second-hand furniture establishment he comes across, and that while a few years ago he would usually find more records than he could afford to buy, now he states that he does not pick up a desirable item in a dozen stops.

All of this makes us feel rather badly, when we think of the number of really fine old records which we disposed of, feeling that they were of no value. We shall be more careful in the future, and we suggest that our readers think twice before they discard an old disc just because they have secured a better recording. Better lay it aside somewhere—it may be worth real money some day.

Announcement has just been made of the special release of two records by Kirsten Flagstad (Soprano) with orchestra conducted by Hans Lange. One contains *Isolde Liebestod* from *Tristan und Isolde* (12-inch disc, \$2), and the other *Ho-Yo-To-Ho* from *Die Walkure* and the Richard Strauss song *Allerseelen* (10-inch disc, \$1.50). These records are available for immediate shipment, and will be reviewed in the December issue of "The New Records."

ORCHESTRA



Sibelius: Symphony No. 2 in D Major, Op. 43. Boston Symphony Orchestra conducted by Serge Koussevitzky. 5-12" discs (V-8721 to V-8725) and 1-12" single-faced disc (V-8726-S) in album. Victor Set M-272. \$11.

Sibelius has gone a long way in the minds of American music lovers since the first recording of his second symphony was released in America early in 1931. And due credit should be given Columbia, as there is no doubt but that the very fine recordings of both the *First* and *Second*, which were made available by that company during the early part of that year, had a great deal to do with the furtherance of interest in, and appreciation of, the music of the great Finnish composer. Since that time there has been an ever-increasing demand that examples of his work be included in the programmes of our leading orchestras. Good recordings are the best possible propaganda for the music of any composer.

Koussevitzky has always held the works of Sibelius in high esteem, and they are very often performed by the Boston Symphony Orchestra under his direction. A friendship has developed between the two, which makes for a sympathetic understanding that is very evident in Koussevitzky's renditions of Sibelius' works. It is interesting to note that the leader of the Bostonians was chosen to direct the present symphony at a Sibelius Festival held in Helsingfors only a month or so ago, and that he placed it on the programme for the first concert of the present season at Boston.

Of course, this recent recording entirely overshadows the earlier one by Columbia, which was issued over four years ago. The present Victor set has the advantage of a fine orchestra, a great leader, and the best of orchestral reproduction.

Bach—trans. Stokowski: Es Ist Vollbracht (From the Passion of Our Lord according to St. John). Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-8764). \$2.

From Lawrence Gilman's program notes, we learn that: "This is a transcription for orchestra of the famous contralto aria from the *St. John Passion*. The Crucifixion is accomplished. The Saviour's head sinks in death as He breathes the words, 'Es ist vollbracht!' (It is finished!), to a falling sequence out of which succeeds the dying words of Christ."

This orchestral arrangement by Mr. Stokowski was first performed in public at a concert of the Philadelphia Orchestra on October 12, 1934, and due to the favorable impression it made it was repeated at two other concerts later on in the season. It is just the kind of music that will have a very broad appeal, and we predict that it will immediately take its place amongst the "best sellers" on the list of recordings by this world-famous Philadelphia organization. The orchestral reproduction is superb.

Beethoven: Symphony No. 4 in B Flat Major, Op. 60. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 5-12" discs (V-8747 to V-8751) in album. Victor Set M-274. \$10.

Just about a year ago Columbia made available its very excellent recording of Beethoven's *Fourth* by the London Philharmonic under the direction of Felix Weingartner. It was, and it is, an outstanding item in the realm of recorded music. Those of us who are interested in this cheerful, romantic music are well satisfied with Herr Weingartner's reading, and feel that the reproduction is entirely adequate. We are of the opinion, therefore, that Mr. Ormandy's efforts might have been employed to better advantage. Any of a number of modern works might have been chosen rather than this symphony. And just in passing, we might mention that we could name a half dozen conductors who are better equipped for the present task than Mr. Ormandy, and among the group we would certainly mention Felix Weingartner.

Due to poor spacing, Victor has spread this work over ten partly filled record sides, which adds to the number of breaks, and also to the price of the present set. In the Columbia album, it is fully reproduced on eight sides, and the price is but six dollars.

Rimsky-Korsakow: Capriccio Espagnol. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-11827 and V-11828). \$1.50 each.

The Boston "Pops" Orchestra strikes its stride in a big way in the recording of this glamorous music. The previous recordings of this piece are completely overshadowed by this new version, with its wide dynamic range and fidelity of reproduction. If you are looking for a recording that will demonstrate modern phonographic reproduction in a spectacular way—select this one.

Berlioz: Beatrice and Benedict—Overture. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68342D). \$1.50.

(This annotation is reprinted from the August, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

English Columbia orchestral recording at its best. We would not go so strong for the music itself, but we think the reproduction of the London Philharmonic on this disc is grand.

PIANO



Schumann: Toccata in C Major, Op. 7, and Schumann—Liszt: Frühlingsnacht (Spring Night). Josef Lhevinne (Piano). 1-12" disc (V-8766). \$2.

This lovely Toccata of Schumann's, which occupies a side and a half of this disc, has not been recorded before, and is therefore particularly welcome. Lhevinne gives a performance that will be highly satisfactory even to the most critical. Excellent recording is an added feature.

CHAMBER MUSIC



Rachmaninoff: Sonata in G Minor, Op. 19. Marcel Hubert (Cello) and Shura Cherkassky (Piano). Seven sides and **Granados**—trans. Cossado: **Goyescas**—Intermezzo. Marcel Hubert (Cello) and Harold Dart (Piano). 4-12" discs (C-68343D to C-68346D) in album. Columbia Set No. 225. \$6.

In this set we have a very satisfactory recording of a work that has long been missing from the repertory of recorded music. Gradually Rachmaninoff is being recognized as he wishes to be, as Rachmaninoff the composer, rather than Rachmaninoff the pianist or conductor. Most of us are more eye-conscious than ear-conscious, and after we have seen the great Russian at the piano or upon the podium, it is difficult for us to think of him in any other capacity. Of course, when we think about it, we all know that he is a composer, and a very great one. Many think that he is the greatest living Russian composer.

This album of records will not lessen his reputation, for the music is of such character that it cannot help but command the respect, if not always the admiration, of serious music lovers, wherever these discs may be played. If you are not familiar with this work, by all means investigate this set. You will be amply repaid for your trouble.

Note: "There is one mechanical feature of this set which is quite annoying. The first movement ends about one inch from the edge of side three, and instead of the second movement beginning after a slight pause, there has been cut in the record a heavy groove which holds the needle and prevents the music from continuing until you lift the needle from this groove and start it in the first groove of the second movement. This is not only annoying, but it makes it impossible to play this set on an automatic instrument without getting up and moving over the needle at this point in the work. We surely hope that Columbia is not going to make this arrangement an established policy."

Fornerod: Concert for Two Violins and Piano, Op. 16. Victor Desarzens (Violin), Georges Desarzens (Violin) and Jules Godard (Piano). 2-12" discs (C-DZX11 and C-DZX12). \$2 each.

Here is an interesting pair of discs, in whose repeated playings we have found no end of pleasure. We know little of the composer, except that his first name is Aloys, and that he was born in Switzerland in 1890, studied violin and composition at the Conservatory in Lausanne and at Schola Cantorum in Paris, and that among various other compositions he has two symphonies to his credit (Opera 1 and 8).

The present work, which begins with a series of plaintive melodies and ends with a couple of gay dance tunes, is in four parts: *Ouverture (Lent et*

Sicilienne); *Courante*; *Musette et Air*; and *Tambourin*. It is gloriously played by the artists who record it, and the reproduction is splendid throughout. These discs afford an opportunity to become acquainted with an unusually charming piece of music, which will most likely be new to even the best informed music lovers here in America.

CONCERTO



Mozart: Concerto No. 4 in D Major, K. 218. Joseph Szigeti (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-68339D to C-68341D) in album. Columbia Set No. 224. \$4.50.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

We have here one of the most important additions to the library of recorded music to be released in recent years. It is our idea of a very nearly perfect addition. In the first place it is a work that has been missing from the recorded repertory, and in the second place, the vacant niche has been filled by a recording that is entirely worthy of the music itself. This combination of Mozart, Beecham and Szigeti is one of those things that just happens. No amount of planning or rehearsing could have brought about the result that is this superb set of discs. We could go on and on in praise of this great Columbia achievement, but time is rapidly passing and press-time is at hand, and so we leave it for you to find out for yourself, by listening to these records, the reason for our great enthusiasm.

Honegger: Concertino for Piano and Orchestra. Eunice Norton (Piano) with the Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8765). \$2.

Each month items of unusual interest are added to the repertory of recorded music, compositions that are only familiar to most of us by name. Just such an item is Honegger's *Concertino for Piano and Orchestra*, here recorded so satisfactorily by Eunice Norton and the Minneapolis Symphony. We feel that the enterprise shown by the recording company in selecting and arranging for the recording of such a work as this should not go unnoticed, and it is our hope that this venture, and others similar to it, will receive sufficient support to make it possible for the companies to continue this largely altruistic policy.

In the present work, Honegger rather tends toward the neoclassic style, while in the *Finale* he introduces unadulterated jazz rhythms. This disc is well worth investigation by all those who are interested in the development of modern music. The reproduction is excellent.

Wieniawski: Concerto No. 2 in D Minor, Op. 22.

Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbirolli. Five sides and **Wieniawski: Scherzo Tarantelle, Op. 16.** Jascha Heifetz (Violin) with piano accompaniment by Árpád Sandor. 3-12" discs (V-8757 to V-8759) in album. Victor Set M-275. \$6.50.

A concerto composed by one of the great violinists of the last century and played by one of the greatest violinists of the present. Perhaps it is not music of exceptional merit, and perhaps the orchestral accompaniment is not always just what it should be, nevertheless, there is a most enjoyable quarter of an hour of fine fiddling for those who do not take their musical fare too seriously. It is bright, cheerful music, and one must be pretty staid indeed, if he can't get a real thrill from such a performance. The reproduction of both the solo instrument and the accompanying orchestra is satisfactory.

CHORAL

Harris: A Song For Occupations. (Text: Walt Whitman). Westminster Choir directed by Dr. John Finley Williamson. 2-12" discs (C-68347D and C-68348D) in album. Columbia Set No. 226. \$3.

This pair of discs brings to us the most recent work of Roy Harris, a composer whose celebrity has largely been established through the medium of recorded music. These discs also bring to people everywhere the superb art of the Westminster Choir under the distinguished direction of Dr. John Finley Williamson. It might be interesting to note that Mr. Harris is a member of the teaching staff of the Westminster Choir School at Princeton, New Jersey, in which city he now makes his home. When we consider these facts, it is only reasonable to suppose that we have here an authoritative rendition of Mr. Harris' work, which very possibly was composed with the present group of singers in mind, and very likely was rehearsed with the aid of the composer's guidance. Be that as it may, we do have a piece of choral writing of the first caliber sung by as finely a trained chorus as we have ever heard on records. Excellent recording leaves nothing further to be desired.

VOCAL

Brahms: Treue Liebe (Op. 7, No. 1); **Brahms: Botschaft** (Op. 47, No. 1). One side and **Brahms: Wiegenlied** (Op. 49, No. 4); **Reger: Maria Wiegenlied** (Op. 76, No. 52). Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-8763). \$2.

All of these examples of German *lieder* have been recorded before, but none of them as well as we find them on this disc. Miss Ginster seems to be improving with each new trip to the recording studio, and if her progress continues she will soon be at the top of the group of *lieder* singers who are making records for the various companies. On the present disc the reproduction of her warm soprano voice very closely approaches perfection.

Pergolesi: Se Tu M'Ami. One side and **Martini: Plaisir d'Amour.** Jessica Dragonette (Soprano) with the Renaissance Quintet (Harpichord, Pardessus de Viole, Viole d'Amour, Viole de Gambe and Basse de Viole). 1-10" disc (C-4109M). \$1.

Miss Dragonette has turned to the early 18th century for these two little songs, and with accompaniments of instruments of the period, has produced a disc of unique charm. Don't pass this one by without a hearing.

OPERA

Beethoven: Fidelio—Mir ist so Wunderbar (Act 1) and Es Sterbe, Doch er soll erst Wissen (Act 2). Quartet with Berlin State Opera Orchestra conducted by Fritz Zweig. 1-12" disc (V-11826). \$1.50.

(This annotation is reprinted from the September, 1933, issue. It appeared in this place when the imported recording of this work was reviewed.)

These two quartets from Beethoven's *Fidelio* are real additions to recorded music. As so little of this opera is available on discs, they are doubly welcome. The German H. M. V. (Electrola) company is to be congratulated for its choice of artists and for the magnificent recording. Certainly no collection of Beethoven records should be without this very important item.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

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IF you are perplexed as to what would be an appropriate gift for a friend who is interested in music, you may relieve your mind immediately by selecting *A Musical Companion* edited by John Erskine and published by Alfred A. Knopf. Price \$3 (Postpaid in U. S. A.). Orders filled promptly by the publishers of this bulletin upon receipt of proper remittance. All copies sent upon five days free approval. If you are not pleased return your copy and your money will be *cheerfully* refunded. Well, perhaps not *cheerfully*, but promptly. The reason for the sadness, if you return your copy, will not be because of the loss of a sale, but because we will feel that our judgment is not so good. We believe that this book, taking it all in all, covers more ground in a lively and interesting manner, than any other book of its kind we have ever seen. We just cannot imagine anyone who is interested at all in music, not finding this volume of real value. We picked it up, with the idea of glancing through it, and we just couldn't resist reading it from cover to cover. And we're pretty busy this time of year, and don't have much time to read books on a subject with which we are supposed to have more than a nodding acquaintance.

From the subtitle we learn that this little volume of some 500 pages is intended to be "A Guide to the Understanding and Enjoyment of Music," and that is just exactly what it is. It is made up of about 150 short chapters covering broadly, music from "The Earliest Beginnings," to "Music in the Twentieth Century." To show its scope we will give the titles of a few of the chapters taken at random from this intriguing volume: *Musical Notation; The Fundamentals of Music; The Fugue; How the Orchestra Began; The Symphony; How Opera*

Arose; Comic Opera in Italy and France; Wagnerianism; From Verdi to the Present Day; European Song in the Nineteenth Century; The Coming of the Violin; National Schools; Keyboard Instruments; etc., etc. Added to these, and many more, is a very nice glossary of musical terms with short and easily understood definitions. A very carefully prepared and comprehensive index of 32 pages will be found at the end of the volume. If you cannot read this work with profit, then you have a truly colossal knowledge of the subject, and nothing but the most profound tomes are for you.

A new edition of Victor's very useful *Ready Reference Classification of Victor Records with a Graded List for Home, School and College* has just been issued. It contains 280 pages and follows closely the arrangement of previous issues, with the addition of recently released appropriate records. The price is 25¢ postpaid in U. S. A. Victor has also issued a new catalogue of Musical Masterpieces which will be mailed promptly to any address upon receipt of three cents in stamps to cover postage.

ORCHESTRA



Beethoven: Symphony No. 9 in D Minor, Op. 125.

Vienna Philharmonic Orchestra and Vienna State Opera Chorus with Louise Helletsgruber (Soprano), Rosette Anday (Contralto), Georg Maikl (Tenor) and Richard Mayr (Bass), conducted by Felix Weingartner. 8-12" discs (C-68349D to C-68356D) in album. Columbia Set No. 227. \$12.

Columbia, realizing the importance of this recording, made it available in America within a few weeks of its release abroad. And it is an important recording, a very important one. An adequate version of Beethoven's *Ninth* should be in the library of everyone who professes to collect records seriously. Whether there has been an adequate version until

now is perhaps a question. A great many people feel that Stokowski's recording, which made its appearance a little over a year ago, falls well within that classification. There are others who feel that it is not all that it might very easily have been; they do not think that the choral part of the last movement is in any way satisfactory. There will very likely be quite a number in whose opinion the present recording by Weingartner will fall short of perfection, but in our judgment the great majority of music lovers will prefer the present version to any that have gone before, and that, of course, includes the one by the Philadelphians under Stokowski.

Weingartner gives a clear, straightforward reading, the choral work is magnificent, and the reproduction of the orchestra and the voices is superb. It may not be perfection, but it certainly satisfies us, and we are not so easy to please, especially with our Beethoven.

Note: "This and other recent Columbia sets are available in automatic sequence upon special order."

Bruckner: Symphony No. 7 in E Major. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 7-12" discs (V-8770 to V-8776) and 1-12" single-faced disc (V-8777-S) in album. Victor Set M-276. \$15.

After we played this magnificent recording by the Minneapolis Orchestra, we could not resist the temptation to get out the old Polydor set and play a part of it. We recall how wonderful we thought it was when it arrived from Germany during the summer of 1929. It probably was quite an outstanding set at that time, but great progress has been made in recording since then. Such comparisons bring that fact home with tremendous force.

We rather feel that Victor is quite daring in bringing out this large work, for Bruckner has never attained any great popularity in America, and his symphonies are only played over here very occasionally. Perhaps Victor felt that the demand for this set would be greater because it is practically impossible to hear this music unless one has it on phonograph records. Be that as it may, we have this very fine recording, and we may use it to form our opinion of Bruckner's musical value, whether he is the great symphonist that some think, or whether his works in this form are little better than mediocre.

Humperdinck: Hänsel and Gretel—Dream Pantomime. The B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11832). \$1.50.

Adrian Boult gives a highly satisfactory reading of this ominous music, and the recording is well up to the usual British standards.

Gruber: Silent Night, Holy Night. One side and **O Tannenbaum, O Tannenbaum.** Dajos Bela and his Orchestra. 1-10" disc (C-2151M). 75¢.

Dajos Bela has made very attractive instrumental arrangements of these popular Christmas pieces. They are very well recorded.

Lambert: The Rio Grande. (Text: Sacheverell Sitwell). The Hallé Orchestra, Sir Hamilton Harty (Piano), and the St. Michael's Singers, conducted by Constant Lambert. 2-12" discs (C-68370D and C-68371D) in album. Columbia Set No. 230. \$3.

It has been several years since we heard this work, although we heard it many times when the imported recording was so much in demand shortly after its release in England during the early part of 1930. When we noted it on this month's Columbia list, we wondered what our impression would be upon playing it again after so long a lapse. Would it seem stale, just like most popular numbers do when they are played again years after their popularity has waned, or would we think it bright and interesting, finding new features to admire which we had missed upon earlier hearings? In answering this question, we must report that we found it much more alluring than we did a few years ago when it was on the tongue of everyone who was interested in modern music. This, to us at least, makes us feel that this work of the young Englishman, the composer was but twenty-two when he wrote it (1927), has certain vital qualities which will make it a milestone in the march of jazz toward the serious music of our time. Columbia has prepared a nice little booklet to accompany this set which gives a few facts about the composer, an analysis of the music, and most important, the words of Sitwell's poem upon which the work is based. If you have this item in your collection, get it out and play it again, perhaps you will find it just as fresh and exciting as we did; if you don't have it in your library, it is worth investigating.

Debussy—Orch. Caplet: The Children's Corner.

Paris Conservatory Orchestra conducted by Coppola. 3-10" discs (V-4297 to V-4299) in album. Victor Set M-280. \$3.50.

Here is a charming new recording of this much beloved suite, which will replace the older one that M. Coppola made for French H.M.V. a number of years ago. The reproduction is of the best, and the delicate and sympathetic performance of the Paris Conservatory Orchestra is recommended.

Rossini: La Cenerentola—Overture. Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-DX704). \$2.

We don't recall ever having heard a recording of this lively overture. It seems that it must have been recorded before, but the catalogues which we have at hand fail to reveal any other recording. As you listen to this bright, cheerful, humorous music, you of course think of *The Barber of Seville*. It is very evident that they were both written by the same person. If you find the overture to *The Barber* amusing, you will like this disc also. The recording is satisfactory.

Handel—trans. Harty: **Royal Fireworks Music**—Suite. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-68368D and C-68369D) in album. Columbia Set No. 229. \$3.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Sir Hamilton Harty has selected four movements (*Overture, Alla Siciliana, Bourrée* and *Menuetto*) from Handel's suite entitled *Fireworks Music*, and arranged them for modern symphony orchestra. They are felicitously recorded on the two discs listed above by the London Philharmonic Orchestra under the direction of the arranger. The story goes that Handel, who at the time was attached to the English Court, was requested to write some music to accompany a display of fireworks, which were to be set off in celebration of the peace of Aix-la-Chapelle. It is said that the fireworks went off very badly, but that the music was very well received, and that at a subsequent performance given for the benefit of the Foundling Hospital, it was greeted with great enthusiasm by a large and influential audience. It is typical of Handel and his time, and these two discs will be welcomed by all those who are interested in music of this character.

Ponchielli: Dance of the Hours (From *La Gioconda*). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11833). \$1.50.

The Boston "Pops" Orchestra comes romping through with this splendid recording of an old favorite. There are many other versions, but this is the "Tops."

Tschaikowsky: Andante Cantabile (From String Quartet, Op. 11). Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1719).) \$1.50.

A dull performance of this doleful music by an orchestra whose time might have been employed to better advantage.

Mozart: Eight German Dances (K.600, No. 1; K.600, No. 2; K.600, No. 3; K.600, No. 4; K.600, No. 5; K.602, No. 3; K.605, No. 2; K.605, No. 3). Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 2-10" discs (V-1722 and V-1723). \$1.50 each.

Mr. Ormandy hits his stride with these lovely Mozart dances and turns out two as pleasing little discs as you will find in a long day's search. The reproduction is Victor's best.

Wolf-Ferrari: Jewels of the Madonna—Intermezzo Act II and Intermezzo Act III. Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-68372D). \$1.50.

A thoroughly adequate recording of this music—note of great importance, but pleasant enough to listen to.

Brahms: Minuet in A Major (From *Serenade for Orchestra*, Op. 11). Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1720). \$1.50.

Richard Specht in his excellent *Johannes Brahms* says: "The two *Serenades* (Opus 11 and Opus 16) composed here (Detmold), and accordingly called the 'Detmold *Serenades*,' are unique among all his works. He never again wrote music so encompassed by innocent tenderness. It is as if Papa Haydn had been given a son, so antiquated is this evening music, whose themes seem to wear powdered wigs and to walk in buckled shoes. Without being courtly,—rather do they sound the comfortably amiable notes of pastoral shawms—they have something of the tarnish and the childlike candour of old times, and one would like to take them for accompaniments to pictures out of a Germanized world of Dickens or stories by Jean Paul."

And now with this enchanting music so beautifully pictured for us by Mr. Specht, it only remains for us to decide whether we prefer the present version or the earlier one by the London Symphony conducted by Leo Blech. We rather feel that the German conductor more nearly approaches our idea of an ideal performance. This, however, is only our personal opinion, and we do not doubt but that there will be many who will prefer the recording by Stokowski. The reproduction in both cases is very fine.

PIANO



Beethoven: Sonata in F Minor, Op. 57 ("Appassionata"). Edwin Fischer (Piano). 3-12" discs (V-8792 to V-8794) in album. Victor Set M-279. \$6.50.

A good modern recording of this important work, that would be generally available, has been needed for a long time (the recording by Artur Schnabel is only available by subscription). The previous versions by Murdoch and Bauer are not adequate in any way. It is very fortunate indeed that the eminent German pianist, Edwin Fischer, was selected for this task. He is well equipped, and we feel sure that his performance will be greeted with the praise that it so justly deserves. Excellent recording makes this an outstanding set of discs.

Liszt: The Legend of St. Francis of Assisi. Prof. Sigfrid Grundeis (Piano). 1-10" disc (PA-R2100). \$1.25.

We don't know just what this music has to do with St. Francis preaching to the birds, but it is said that Liszt had that legend in mind when he composed this little piece. However, the music is interesting enough in its way, and Professor Grundeis makes it sound quite profound. In our opinion much more so than it really is. It's a novelty, however, and as such we recommend it.

Bach: Fantasia in C Minor. One side and Bach—trans. H. Cohen: **Aria: Be Contented, O My Soul** (from *Church Cantata No. 155*). Harriet Cohen (Piano). 1-12" disc (C-LX400). \$2.

Neither of these pieces has been recorded before and so they are particularly welcome. Miss Cohen is to be congratulated for her choice of selections and for the superb manner in which she has recorded them. This is a disc that may be added to any collection with profit. The reproduction of the piano is first class.

Chopin: The Twenty-Four Preludes, Op. 28. Alfred Cortot (Piano). 4-12" discs (V-8813 to V-8816) in album. Victor Set M-282. \$8.

This recording is to take the place of the earlier one, also by Cortot (M-20). The reproduction of the piano is vastly superior in the new set, and it is, of course, to be preferred to the early Columbia set by Robert Lortat. Cortot may not be everything that a truly great pianist should be, but his playing of Chopin seems to satisfy us pretty well.

Bach: Capriccio in B Flat Major. Three sides and **Paradies: Sonata in D Major.** Karl Ulrich Schnabel (Piano). 2-10" discs (V-4293 and V-4294). \$1 each.

We were not particularly impressed with either the selections or the playing on these two little discs. The music seemed dull, especially the Bach piece, and the performance was anything but flawless.

Scriabin: Etude in D Sharp (Op. 8, No. 12) and **Etude in C Sharp Minor** (Op. 2, No. 1). Simon Barer (Piano). 1-10" disc (V-1721). \$1.50.

The *Etude in C Sharp Minor* has already been recorded by Muriel Kerr, but the other side of this disc is new to the catalogues. Mr. Barer is well equipped to play Scriabin, and the reproduction is good.

VIOLIN



Paganini—arr. Auer: Caprice, No. 24. Jascha Heifetz (Violin) with piano accompaniment by Arpad Sándor. 1-12" disc (V-8828). \$2.

Both Menuhin and Szigeti have recorded this show-piece so dear to the hearts of all concert violinists. We think Heifetz is slightly to be preferred, but this is only our opinion. Better hear all three if you are interested. You will find each version well recorded.

Bizet—arr. Sarasate: Carmen Fantasy. Efrem Zimbalist (Violin) with piano accompaniment by T. Saidenberg. 1-12" disc (C-9095M). \$1.50.

Sarasate's violin and piano version of the ever popular opera is just "duck soup" for Mr. Zimbalist and his partner, and they certainly make the most of it. If this sort of thing appeals to you, go for this one without hesitation. Both instruments are well reproduced on this disc.

CHAMBER MUSIC



Haydn: Quartet in F Minor, Op. 20, No. 5. Roth String Quartet. 2-12" discs (C-68365D and C-68366D) and 1-12" single-faced disc (C-68367D) in album. Columbia Set No. 228. \$4.50.

The Roth String Quartet's superb recording of this quartet, one of the six which make up Opus 20, is a most important addition to the library of recorded music. These works, which date from 1772, are known as *Die Grossen Quartette* (The Great Quartets), and are among the first examples we have of the string quartet in the form which it took at that time, which form has been largely followed unto the present day. The present work is in four movements: *Allegro moderato*, *Menuetto*, *Adagio*, and *Fuga a due Soggetti*. In considering this set of discs, we should like to call attention to the intelligent and sympathetic interest the Roth players seem to have in recorded music. Their selection of items to be recorded has been excellent, in most cases things have been chosen which were not already available, and the care with which they have rehearsed these works for the recording studio is evidenced by the fine results they have obtained.

Mozart: Quartet in C Major, KV.465. Budapest String Quartet. 3-12" discs (V-8836 to V-8838) in album. Victor Set M-285. \$6.50.

In September Columbia issued this lovely Mozart quartet played by the Gordon String Quartet and it was very well received. Many thought that the performance was at least equal to that of the Budapest players, whose recording was only available on imported discs at that time. Perhaps Victor thought that it had better make its set generally available by giving it a domestic release. So we find this item on the Victor list this month. Both sets may now be readily heard at local shops. The music itself is of such sterling character, and both versions are so fine, that this Mozart work should find its way into a large proportion of the really representative record libraries of this country.

Brahms: Quartet in A Minor, Op. 51, No. 2. Budapest String Quartet. 4-12" discs (V-8798 to V-8801) in album. Victor Set M-278. \$8.

The Leners' recording of this lovely quartet has long been a particular favorite of ours since its release in 1932. It is pretty hard for us to admit that the Budapest players give a better performance. Perhaps it isn't a better performance—maybe better recording just makes us think that it is better. In any case, it is not sufficiently better to cause us to replace the beloved older set with this new one. If this item were not in our library, we don't know just what we would do. Guess we would select the newer one by the Budapest Quartet.

Beethoven: Sonata in G Minor, Op. 5, No. 2. Artur Schnabel (Piano) and Gregor Piatigorsky (Cello). 3-12" discs (V-8807 to V-8809) in album. Victor Set M-281. \$6.50.

All music lovers will acclaim this fine recording of one of a pair of sonatas which Beethoven wrote for Duport, the first violoncellist of King Frederick William II of Prussia, and himself. Beethoven played at the court several times during his stay in Berlin in 1796, and dedicated these pieces to the King. Collectors of Beethoven items will be particularly interested in this set, as a search of the catalogues reveals the fact that it has not been recorded before.

Beethoven: Quartet in F Major, Op. 135. Busch Quartet. 4-12" discs (V-8850 to V-8853) in album. Victor Set M-287. \$8.

When we consider this set, we must measure it with the two earlier versions by the Flonzaley and the Lener Quartets. This is a more difficult task than we wish to tackle. Of course, the reproduction is superior in the present set, but as to preference of performance, we are going to leave that up to each individual to decide for himself. Better hear all three before you make your choice.

Vivaldi: Concerto A Quatre, No. 5 (L'Estro Armonico). Pro Arte Quartet. 1-12" disc (V-8827). \$2.

An interesting disc that we have played many times since its release in England about a year ago. The Pro Arte Quartet seem to find great joy in playing this lovely 18th century music, and we for one get great joy from listening to it. The reproduction is splendid.

CONCERTO

Mendelssohn: Concerto in E Minor, Op. 64. Fritz Kreisler (Violin) and the London Philharmonic Orchestra conducted by Sir Landon Ronald. 3-12" discs (V-8786 to V-8788) in album. Victor Set M-277. \$6.50.

This set will replace the earlier one which Kreisler made with the Berlin State Opera Orchestra some eight or nine years ago. It is interesting, and it must be consoling to Mr. Kreisler, to note that his technique has not suffered with the years, for, if anything, it has improved. The great artist, who has now passed his three score years, seems to be just in his prime, and this recording of a major work will carry into the years that are to come the supreme art of one of the world's best beloved musicians.

The balance between the solo instrument and the orchestra is splendid; the reproduction is particularly fine; the selection is one that is dear to the hearts of all of Mr. Kreisler's admirers, for he has played it many times; and so, what more could one ask?

OPERA

Gershwin: Porgy and Bess—Selections. Lawrence Tibbett (Baritone) and Helen Jepson (Soprano) with chorus and orchestra conducted by Alexander Smallens. Recorded under the supervision of the composer. 4-12" discs (V-11878 to V-11881) in album. Victor Set C-25. \$6.50.

George Gershwin's *Porgy and Bess* may or may not be the first truly great American opera, but this set of discs containing a number of selections from it is just packed full of thrills. You will find yourself playing them over and over again, and each time with keener enjoyment. Tibbett and Jepson are perfect, and are well supported by the chorus and orchestra from the original production under the direction of Alexander Smallens, who should receive no small credit for the success of the work in New York, where it is now playing to capacity business. Time and space do not permit of any extended remarks regarding this unique set of discs, our only word is that you hear it twice before you pass your opinion. This should be easy to do, for Victor is giving this album a special national release, and your local dealer already has it or can get it promptly.

Wagner: Die Walküre—Yo-Ho-To-Ho (Act 2). Kirsten Flagstad (Soprano) with orchestra conducted by Hans Lange. One side and **R. Strauss: Allerseelen (Op. 10, No. 8).** Kirsten Flagstad (Soprano) with piano accompaniment by Edwin McArthur. 1-10" disc (V-1726). \$1.50.

Wagner: Tristan und Isolde—Isolde's Liebestod (Act 3). Kirsten Flagstad (Soprano) with orchestra conducted by Hans Lange. 1-12" disc (V-8859). \$2.

Kirsten Flagstad is marching on to even greater triumphs this season. At the moment she is in San Francisco, where she has just created a real sensation in *Die Walküre*. People everywhere are anxious to hear her marvelous voice, and so these two discs are not only of true artistic value, but they are very timely. Victor has just given them a special nationwide release so that your local shop now has them. They are surely worthy of your immediate investigation. A superb voice recorded with great fidelity.

Smetana: Bartered Bride—Wer in lieb enthrannt (Duet, Act II). Kullman (Tenor) and Fuchs (Bass) with orchestra. One side and **Bartered Bride—Noch ein Wellchen, Marie (Sextette, Act III).** Berger, Ruzicka, Zador, Beck, Grossman and Fuchs, with orchestra. Sung in German. 1-12" disc (C-9096M). \$1.50.

Operatic recording at its best—voices of unusual quality in examples of superb ensemble singing—recorded with infinite regard to detail. If operatic records appeal to you, don't miss this one.

CHORAL



Brahms: German Requiem—How Lovely Is Thy Dwelling Place. Sung in German. Irmeler Madrigal Choir with Orchestra, directed by Alfred Irmeler. 1-12" disc (C-9093M). \$1.50.

Brahms: German Requiem—Fugue: Worthy Art Thou to be Praised, Lord of Honor and Might. Sung in German. One side and **Mozart: Ave Verum**. Sung in Latin. Irmeler Madrigal Choir with Orchestra, directed by Alfred Irmeler. 1-12" disc (C-9094M). \$1.50.

These selections from Brahms' *German Requiem* are very welcome additions to the catalogue, especially in view of the excellent choral work which prevails. Perhaps some day we will have this great work recorded in its entirety, but in the meantime we must be thankful for small favors. If these discs enjoy the popularity that they deserve, it might encourage the issuance of others. This is just a hint to those who have been requesting recordings from Brahms' great choral work.

Christmas Hymns and Carols. The B.B.C. Chorus conducted by Joseph Lewis, and Berkeley Mason (Organ). 4-10" discs. 75¢ each.

C-244M Good King Wenceslas and The First Nowell

C-245M God Rest Ye Merry, Gentlemen
Good Christian Men, Rejoice

C-246M Hark! the Herald Angels Sing
While Shepherds Watched Their Flocks

C-247M Christians, Awake and O Come, All Ye Faithful

In many homes throughout the land Christmas celebrations will begin with the playing of carols. Any, or all, of these four little discs are recommended as being ideal for this purpose. They are sung in the English traditional style and are of uniform excellence. The recording is strikingly realistic.

VOCAL



Adam: Noël. Sung in French. One side and **Bizet: Agnus Dei.** Sung in Latin. Georges Thill (Tenor) with orchestra and organ conducted by M. Armand Bernard. 1-12" disc (C-9097M). \$1.50.

Georges Thill's glorious voice comes forth from this disc in the full splendor of its rich quality. Familiar selections artistically rendered by one of the world's outstanding artists. Excellent reproduction.

Speaks: On the Road to Mandalay and Arlen: Last Night When We Were Young. (Both featured in the film "Metropolitan.") Lawrence Tibbett (Baritone) with orchestra conducted by Nathaniel Shilkret. 1-12" disc (V-11877). \$1.50.

Movie fans will welcome Mr. Tibbett's excellent recordings of these two pieces which are featured in the country-wide hit "Metropolitan." It's a good picture; if you have not seen it, don't miss it. After you have seen it, you'll probably want this disc—perhaps that's our point in recommending it.

MISCELLANEOUS



The Columbia History of Music by Ear and Eye (Edited by Percy Scholes). Period I—To the Opening of the Seventeenth Century. Recorded by Sir Richard Terry and Choir; Dolmetsch Group; St. George's Singers directed by Rev. Dr. E. H. Fellowes. 8-10" discs (C-5710 to C-5717) in album. Columbia Set No. 231. \$10.

The Columbia History of Music by Ear and Eye (Edited by Percy Scholes). Period II—From the Beginning of Opera and Oratorio to the Death of Bach and Handel. Recorded by Doris Owens (Contralto); Frederic Jackson (Harpsichord); Bratza (Violin); Rudolph Dolmetsch (Harpsichord); Arnold Dolmetsch (Clavichord); Leon Goossens (Oboe); Robert Murchie (Flute); Choir and Orchestra of the Bach Cantata Club, London, directed by Kennedy Scott. 8-10" discs (C-DB500 to C-DB507) in album. Columbia Set No. 232. \$10.

It is impossible in the limited space available in this little bulletin to even hint at the scope of Percy Scholes' *The Columbia History of Music by Ear and Eye*, which when completed will consist of six uniform volumes. The first four volumes have been issued in England and a great many copies have reached the schools here in America, where they have been found to be the most useful sets of records available for the teaching of musical history and appreciation. With each volume is included a forty odd page illustrated booklet written by Dr. Scholes covering the period which the records exemplify. Columbia is re-pressing the first two volumes and releasing them this month; the English edition of the appropriate booklet accompanies each album.

Those interested may receive any further information they desire by addressing the publishers of this bulletin.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

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By mail to any address
25c. per year

AFTER years of rumors, and much speculation on the part of the public and the dealers, the largest manufacturer of records in America has at last made available an inexpensive electrical phonograph for playing its discs. Until this time, this company has offered nothing but suit-case acoustical portable phonographs of doubtful musical value, and combination radio-phonographs. Not everyone who wants good record reproduction wishes a combination instrument. Many cannot afford such an instrument, and among those who can, there are quite a few who would prefer to spend the difference in price for records. Then there are those who already have a satisfactory radio, and do not wish to trade it in on a combination. All this proves that there is a very definite need for a good small phonograph at a low price, and we are mighty happy to announce that Victor is offering such an instrument. We feel that so many of our readers will be interested in this new model that it is quite proper for us to describe it rather in detail.

It is Victor's model R-95. It is housed in a substantial walnut finished wooden case 16 inches wide, 13½ inches deep and 13 inches high. It will play 10- or 12-inch discs and the lid may be closed when the instrument is playing. It is equipped with three tubes (1-77, 1-43 and 1-25Z5), and an electrical motor which requires 110 A.C. current. It is easily portable, rather attractive in appearance, and has sufficient volume for a very large room or small auditorium. Its tone is particularly good; we would say that it is superior to any combination selling at less than three times its price. It is so carefully packed at the factory that it may be shipped anywhere without fear of the slightest harm to the instrument, and if

the carton is saved it may be easily re-shipped at any time. This last point is important to those who spend their summers away from home, and those who go away to school. It is reported that its extremely low price is due to two things: first, that Victor is offering it to the public without profit in order to maintain and stimulate record business, and, second, that the dealers are handling it at a very small margin in order to support Victor's efforts along this line. We cannot vouch for the first reason, but we are positive of the second. The price is \$49.95.

If your local dealer is not prepared to demonstrate this instrument, the publishers of this bulletin will ship one to you via express collect upon receipt of the price mentioned above. You may keep it for five days, and then if you are not entirely satisfied you may return it express collect and the purchase price will be immediately refunded. The widespread distribution of these instruments will greatly strengthen the entire record industry and that is something in which we are deeply interested.

CONCERTO



Bach: Concerto No. 2 in E Major. Bronislaw Huberman (Violin) and the Vienna Philharmonic Orchestra conducted by Issai Dobrowen. 2-12" discs (C-68376D and C-68377D) and 1-12" single-faced disc (C-68378D) in album. Columbia Set No. 235. \$4.50.

Following recordings of this work by Elman and Menuhin, we now have another by Bronislaw Huberman. Perhaps there will be a few who will prefer Mr. Huberman's performance, but we believe the number will be very small, for the Menuhin set is one of the outstanding recordings of recent years. Some day the recording directors will consult their competitors' catalogues before they schedule a work for recording, and then we won't have such needless duplication as we have here.

ORCHESTRA



Sibelius: Symphony No. 1 in E Minor, Op. 39. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 5-12" discs (V-8873 to V-8877) in album. Victor Set M-290. \$10.

We must prefer this version to the earlier one under the direction of Robert Kajanus, if for no other reason, for the great improvement that has been made in recording since the former one was made. Sibelius' symphonies need the best recording possible due to their great breadth and sweep, and we are glad to report that the *First* has the advantage of as fine orchestral reproduction as we have heard. Mr. Kajanus has the advantage of long association with the composer, but Mr. Ormandy seems to have the flair for just such music as he is playing on these discs. We do not know how well he would do with the later symphonies of the great Finnish composer, but for his performance of the *First*, with its remembrance of Tchaikowsky, we have nothing but the warmest praise.

Bax: Overture to a Picaresque Comedy. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68389D). \$1.50.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

So little of the work of Arnold Bax is recorded that a new release of one of his compositions is an event of prime importance. The present selection is not one of the composer's great works, but as it is quite easy to listen to, perhaps it is to serve as an introduction to a series of recordings of his compositions. We surely hope so, and may the list include at least a couple of his symphonies. Now that nearly everything of importance from the pen of Sir Edward Elgar has been engraved on the discs, maybe the man who most likely will take his place in the realm of English music will receive some attention from the recorders. The present work is well handled by Sir Hamilton, who has always taken a great interest in Bax, and in recent years has done much to bring his compositions to the notice of the music loving public. The recording is first rate.

Joseph Strauss: Aquarellen—Waltz (Op. 258). Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8867). \$2.

We don't recall ever having heard this waltz before. We looked up the translation of its German title and found it to mean "Water Color Paintings," but this did not aid our memory, and so if we ever did hear it we have forgotten it. It is a typical waltz of its period, and in the hands of Eugene Ormandy becomes quite an effective number. The reproduction is of the best.

Dvorák: Slavonic Rhapsody, Op. 45, No. 3. Three sides and Dvorák: *Legende*, Op. 59, No. 3. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68386D and C-68387D) in album. Columbia Set No. 239. \$3.

Music new to the wax, artistically performed by the London Philharmonic under the very able direction of Sir Thomas Beecham. In welcoming these two pieces to the library of recorded music, W. R. A., writing in the October, 1935, issue of *The Gramophone*, has the following to say of them:

"A likeable light-weight rhapsody, never, perhaps, moving far from the domestic hearth, and padded here and there, but cosy, friendly music. The *Legend* is one of the set for piano duet, written in 1881: the same period as the rhapsody. Its dainty lightfooted quality is conveyed with the purest resource of tone shading, as if the players had perfectly idealised some scene of childish frolic: a piece whose confiding charm brings a smile of quiet pleasure."

The reproduction throughout is of the best.

Bach—Stokowski: Fugue in G Minor (The Great). (From G Minor Fantasia and Fugue for Organ.) Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1728). \$1.50.

This transcription has been popular with Philadelphia Orchestra audiences since it was first played at a concert of that organization in its home city on December 30, 1926. We have often wondered why it was not recorded before, and are surely more than pleased to welcome it at this time. It is a most attractive piece, and will certainly meet a ready and vigorous sale wherever it is offered. This Fugue is known to organists as the "Great" G minor to distinguish it from the "Short" in the same key, and this is the work that Georg Pölchau, over a century ago, declared was "the very best pedal piece by Herr Johann Sebastian Bach." The recording is an excellent example of Victor's best.

Ravel: Daphnis et Chloé—Suite No. 1—Nocturne and Danse Guerrière. Paris Conservatory Orchestra conducted by Coppola. 1-12" disc (V-11882). \$1.50.

A search of the catalogues fails to reveal any other recording of this music from Ravel's *Daphnis et Chloé*. It is therefore of particular interest, and as the recording is satisfactory, this disc is well worth investigation.

Ippolitow-Iwanow: Procession of the Sardar and In the Village (From Caucasian Sketches). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11883). \$1.50.

Victor "Higher Fidelity" recording with a vengeance, and plenty loud. If your phonograph will handle this one successfully, you have a good instrument. The music is just the right kind for the Boston "Pops" players and they certainly make the most of it.

Nicolai: Merry Wives of Windsor — Overture. B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11836). \$1.50.

von Suppé: Light Cavalry—Overture. B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11837). \$1.50.

Excellent recordings of these oft-recorded pieces —probably the best available if you are interested.

Mascagni: Cavalleria Rusticana—Intermezzo. One side and **Rimsky-Korsakow: Song of India** (From *Sadko*). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4303). \$1.

Perhaps some folks are not as tired of these two pieces as we are, and so will want to listen to this disc again and again. We had to play it through once and that was quite enough for us. The Boston "Pops" Orchestra gives a good performance, and the recording is first class, so if this music still holds any charm for you, you will find this a highly satisfactory record.

Auber: Masaniello—Overture. The B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11838). \$1.50.

This is a fine recording of the overture to Auber's most important opera, *La Muette de Portici*, which is generally known in England as *Masaniello*, the name of the chief hero in the work. Mr. Boult gives an adequate reading, and the B. B. C. Orchestra shows to good advantage, as is usual with these sterling players.

Lincke: Unrequited Love and Beautiful Spring. Marek Weber and his Orchestra. 1-10" disc V-25186). 75¢.

Music appropriate for the dinner hour played in the usual Marek Weber style. Excellent recording.

CHAMBER MUSIC



Béla Bartók: Quartet in A Minor, Op. 7. Pro Arte Quartet. 4-12" discs (V-8842 to V-8845) in album. Victor Set M-286. \$8.

(This annotation is reprinted from the September, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

We have here one of the most important recordings of recent months. A truly fine performance of Bartók's first string quartet (Opus 7), which dates from 1908. Those of us who have been collecting records for a number of years will recall the enthusiasm which greeted the old Polydor recording of the Second (Opus 17), upon its release some six or seven years ago. To our mind, the First is the more interesting, and with the sterling performance of the Pro Arte Quartet and the benefit of the best modern reproduction, we predict that this item will be little

less than a sensation amongst those who are interested in present day music.

It is our hope that this set of discs may serve as an introduction to one of the world's greatest contemporary composers. One who is little known here in America, except to that small modern music group who intelligently investigate and appreciate the best that is being produced today. Bartók should have a wider celebrity amongst all those who profess to be at all musically intelligent. Cecil Gray in his *A Survey of Contemporary Music* sums up this truly great musician quite neatly when he says: "He possesses that rare quality of mind which illuminates everything it touches, transforming it into something rich and strange. At one moment he is writing a melody which no more tolerates harmonic support than a *pur sang* folk-song or plain chant; at another constructing an harmonic tissue of great subtlety and complexity. He is a master in the art of weaving rich and varied sonorities into an elaborate yet closely-knit orchestral web of dazzling brilliance and grace; yet when the occasion demands he is equally capable of the most exquisitely wrought polyphonic texture revealing an austerity and restraint as impressive as they are rare. In short, he is a master of expression, yet he has made each method his own."

Brahms: Sonata No. 1 in E Minor for Cello and Piano, Op. 38. Emanuel Feuermann (Cello) and Theo van der Pas (Piano). 2-12" discs (C-68379D and C-68380D) and 1-12" single-faced disc (C-68381D) in album. Columbia Set No. 236. \$4.50.

Perhaps some of us will remember the old H.M.V. recording of this sonata by Beatrice Harrison and Gerald Moore, and will recall what a grand thing we thought it was. We note that it is no longer listed in the H.M.V. catalogue, and it is just as well, for it sounds pretty feeble when compared with this full-blooded recording by Feuermann and van der Pas. Columbia should be congratulated for the promptness with which it made this excellent set available in this country; it was only announced in England a month or so ago. It is a very important addition to the repertory of recorded music, and should not be lightly passed over by anyone who has a real love for beautiful chamber music. The reproduction of both instruments is highly satisfactory.

Stravinsky—Dushkin: Berceuse and Scherzo (From *L'Oiseau de Feu*). Samuel Dushkin (Violin) and Igor Stravinsky (Piano). 1-10" disc (C-17049D). \$1.

Mr. Dushkin's arrangement for violin and piano of a couple of tunes from *The Fire Bird*, which he plays very nicely with the help of the composer at the piano. Not very solid fare, although interesting enough in its way. The recording is satisfactory.

Mozart: Quartet in D Major, K.575. Kolisch Quartet. 2-12" discs (C-68382D and C-68383D) in album. Columbia Set No. 237. \$3.

(This annotation is reprinted from the January, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

We are very deeply impressed with the sympathetic and highly artistic performance to be found on this pair of discs. We have here Mozart at his best and a rendition that is equally felicitous. The work is the first of the composer's last three quartets, all of which were dedicated to King Frederick William, II, of Prussia. The King was somewhat of a cellist and so that instrument is not neglected in these three compositions, although its prominence would hardly be noticed by anyone not knowing the facts in the case. As there is no adequate recording of the present quartet now available, these discs will be welcome additions to the library of recorded music.

Brahms: Sonata No. 2 in A Major, Op. 100. Albert Spalding (Violin) and André Benoist (Piano). 1-12" disc (V-8858) and 2-10" discs (V-1724 and V-1725) in album. Victor Set M-288. \$5.50.

A thoroughly satisfactory recording of this glorious sonata played by Adolf Busch and Rudolf Serkin was released by Victor just a year ago. The reason for another one is beyond our ken. Perhaps we are not properly patriotic, but we prefer Mr. Busch's performance to that of Mr. Spalding. The reproduction of both sets is equally good.

Beethoven: Sonata in C Minor, Op. 30, No. 2. Adolf Busch (Violin) and Rudolf Serkin (Piano). 3-12" discs (V-8821 to V-8823) in album. Victor Set M-283. \$6.50.

This set has enjoyed a substantial sale ever since the imported recording was made available well over a year ago. Why Victor held up the American release until this time, we don't know. Perhaps it was laid aside and forgotten. There can be no other reason, for it is a most excellent recording in both performance and reproduction. And further, it is the only one listed in the catalogues.

Beethoven: Quartet in D Major, Op. 18, No. 3. Budapest String Quartet. 3-12" discs (V-8860 to V-8862) in album. Victor Set M-289. \$6.50.

There is no question but that the present set is to be preferred to the much earlier one by the Leners. Recording has gone a long way toward perfection in the last half dozen years, and even the Leners cannot overcome that handicap. The Budapest players give a very satisfactory reading, and plus the excellent reproduction that prevails, we have a set of discs of the first order.

OPERA



Bizet: Carmen (Complete recording). Soloists, Chorus and Orchestra of La Scala, Milan, conducted by Carlo Sabajno. 19-12" discs (V-11839 to V-11857) in two albums. Victor Set M-128. \$28.50.

A glorious recorded performance of the ever popular *Carmen*! With an adequate automatic phonograph and this set of discs you may enjoy, at your convenience, a perfectly thrilling couple of hours of operatic music. You will find that Besanzoni's *Carmen*, Piero Pauli's *Don Jose*, the chorus, the orchestra, and the conducting of Sabajno, make for a performance of true excellence.

This standard recording was made simultaneously with the long-playing one which was issued by Victor in the spring of 1933, and has been available abroad since that time. We know of no reason for the delay in its domestic release, unless, due to its price, it was thought well to wait until general conditions improved sufficiently to warrant the issuance of such an expensive item. On this theory we presume Victor thinks 1936 is going to be all right.

A nicely printed brochure, giving the story of the opera in brief form and the English translation of the text in full, adds greatly to the enjoyment of this fine set.

Humperdinck: Hänsel und Gretel—Excerpts. Die Duoptisten, with Berlin State Opera Orchestra conducted by Schmalstich. 3-10" discs (V-25168 to V-25170) in album. \$2.25.

A truly delightful little album of excerpts from the always charming *Hänsel und Gretel* containing: *Susy, Little Susy; Brother, Come and Dance With Me; Witch's Ride; There Stands a Little Man; Stand Still; The Little Sandman; When at Night I Go to Sleep; and The Witch's Waltz.* The voices are excellent, and the orchestral parts under the direction of Herr Schmalstich leave nothing to be desired in a well rounded superb performance. Recording of unusual quality makes this a most attractive set of discs. A leaflet containing the German text and a good English translation adds greatly to the value of this splendid little album. Grown-ups as well as children will welcome this fascinating set of discs.

Puccini: La Bohème—O Soave Fanciulla (Act 1). A. Ziliani (Tenor) and M. Favero (Soprano) and Members of La Scala Orchestra, Milan. One side and **Puccini: La Bohème—Che Gelida Manina** (Act 1). A. Ziliani (Tenor) and Members of La Scala Orchestra, Milan. 1-12" disc (V-8872). \$2.

An operatic record of outstanding merit. We should like to call especial attention to Mafalda Favero's glorious soprano voice on the *O Soave Fanciulla* side. May we have more recordings by this sterling artist?

VOCAL



Sullivan: The Lost Chord. One side and **Handel: Ombra Mai Fu (Largo)** (From *Xerxes*). Enrico Caruso (Tenor) with Organ. 1-12" disc (V-8806). \$2.

The English recorders have taken the old Caruso recordings of these two pieces and blotted out the weak orchestral accompaniments with an organ, which sounds quite grand, and is, of course, very appropriate for these selections. However, we cannot get enthusiastic about such stunts; it rather seems to us like dressing up the dead for display purposes. The memory of Caruso does not need this type of publicity; he shall not be forgotten by any of us who heard him, and the younger generation are just as well off with the records he left, just as they were.

Tosti: Good-bye. One side and **Sullivan: The Lost Chord.** Richard Crooks (Tenor) with orchestra conducted by Shilkret. Organ: H. Alexander Matthews. 1-12" disc (V-8869). \$2.

We are not at all interested in either of these selections, but if we were, we are sure that we would choose this record. Crooks' voice is ideal for these pieces, and Shilkret has arranged excellent accompaniments, using the organ in the one to *The Lost Chord*. Fine recording is a feature.

Mozart: Misera Dove Son! One side and **Mozart: Vorrei Spiegarmi O Dio.** Ria Ginster (Soprano) with orchestra conducted by Oskar Holger. 1-12" disc (V-8871). \$2.

Two lovely Mozart songs sung in Miss Ginster's usual charming manner, and with her high regard for technical perfection much in evidence. Fine reproduction adds to the enjoyment of this disc.

Proch: Variations. One side and **Alabieff: Die Nachtigall.** Miliza Korjus (Soprano) with orchestra. 1-12" disc (V-11831). \$1.50.

This is the first American release of a recording by Miliza Korjus. Miss Korjus, who was practically unknown a few short months ago, has attained unusual popularity on the Continent and in England during the last year. Her present celebrity has been largely gained through her phonograph records. Reviewers abroad have acclaimed her the second Galli-Curci, with the, shall we say "catty," remark that Korjus always sings right on the key. As we listen to this disc, we are rather reminded of Hempel in her prime, and we beg leave to point out that this is no small praise. One can do no more than vaguely guess the ability of a singer after hearing but two recordings of her voice, and so we will have to wait until others of her discs are released before we can say whether the great praise she has received abroad is fully warranted.

VIOLIN



Sibelius: Romance (Op. 78, No. 2) and **Danse Champêtre** (Op. 108, No. 2). One side and **Nielsen—arr. Telmányi: Romance.** Emil Telmányi (Violin) with piano accompaniment by Gerald Moore. 1-12" disc (V-8829). \$2.

This disc introduces a violinist who is new to the record-buying public here in America, although it is said that he is well known on the Continent and in England. The selections which he has chosen to record are far more interesting than the artist himself, for as far as we know they have not been available on records before. Mr. Telmányi plays them very nicely with a warm smooth singing tone after the manner of Mr. Kreisler. However, in view of the fact that all of the great violinists of our time are available on records, we hardly feel that we need any great number of recordings by Mr. Telmányi, and certainly not at two dollars each.

Schumann: Träumerei and Abendlied. Albert Spalding (Violin) with piano accompaniment by André Benoist. 1-10" disc (V-1727). \$1.50.

Well! Well! Mr. Spalding plays *Träumerei*. Now isn't that nice. Seems to us we have heard a violinist or two play this sweet little melody before, and if we never hear it again it will be soon enough.

Paganini: Perpetual Motion (Op. 11). One side and **Brahms—Joachim: Hungarian Dance No. 6 in B Flat Major.** Yehudi Menuhin (Violin) with piano accompaniment by Marcel Gazelle). 1-12" disc (V-8866). \$2.

Mr. Menuhin makes the most of these two showpieces for his instrument. Great fiddling and marvelous recording make this an outstanding disc.

ORGAN



Gershwin — arr. MacLean: Rhapsody in Blue. Quentin M. MacLean (Organ). 1-12" disc (C-7329M). \$1.25.

The label states that this is an organ solo by Mr. MacLean, but we certainly hear a piano through a good portion of the recording. Perhaps Mr. MacLean plays both instruments at the same time. If he does it is quite a feat, and we should like to know it, for aside from the novelty of such a gymnastic performance, this disc does not interest us at all. We still enjoy Mr. Gershwin's masterpiece in its original form, but upon a movie organ with fire siren effects it becomes pretty terrible.

Franck: Panis Angelicus. One side and **Bach: Prelude in E Flat Minor** (No. 8 from "The Well-Tempered Clavichord"). Archer Gibson (Organ). 1-12" disc (V-36176). \$1.25.

Fine organ reproduction is a feature of this disc. If your phonograph is capable of reproducing the sonorous low tones which are on this record you will find this a highly satisfactory disc.

PIANO



Mozart: Fantasia in C Minor, K.396. Edwin Fischer (Piano). 1-12" disc (V-8696). \$2.

Any library of records will be enriched by the addition of this most charming disc. We could not resist playing it over and over again, instead of passing on to the next record to be reviewed. It is an outstanding disc, and we cannot recommend it too strongly. We hope that every one of our readers will at least give it a hearing. A. R. in the June, 1935, issue of *The Gramophone* thinks it is very fine too, for he writes in part:

"This Fantasia has been too often given to students, in the past, whose fingers might be able to play the notes but whose musical mentality was not sufficiently mature to enable them to interpret the spirit of a work much of which may easily be made to sound more or less like a series of scale passages. The fine art of Mr. Fischer brings out the brooding reflective spirit of the music, which looks so prophetically forward into the next great period. Here is true musicianly playing and excellent recording."

Bach—arr. Petri: Fantasia No. 4 in C Minor. One side and **Bach—trans. Cohen: Aria: Up! Arouse Thee!** (From Cantata No. 155). Harriet Cohen (Piano). 1-12" disc (C-68388D). \$1.50.

(This annotation is reprinted from the December, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Neither of these pieces has been recorded before and so they are particularly welcome. Miss Cohen is to be congratulated for her choice of selections and for the superb manner in which she has recorded them. This is a disc that may be added to any collection with profit. The reproduction of the piano is first class.

Poulenc: Improvisations for the Piano: No. 5 in A Minor; No. 10 in F Major; No. 9 in D Major; No. 2 in A Flat Major. Francis Poulenc (Piano). 1-10" disc (C-17048D). \$1.

Poulenc: Nocturnes for Piano: No. 1 in C Major; No. 2 in A Major; No. 4 in C Minor. Francis Poulenc (Piano). 1-10" disc (C-17047D). \$1.

M. Poulenc comes to the piano, very much as if he were in our own home, and quietly plays for us a few of his very pleasing little pieces. A charming pair of discs, that will very likely be of considerable historic value some day. Recording excellent.

Chopin: Etude in A Minor (Op. 25, No. 11). One side and **Chopin: Etude in E Flat Major (Op. 10, No. 6); Etude in G Sharp Minor (Op. 25, No. 6).** Josef Lhevinne (Piano). 1-12" disc (V-8868). \$2.

An exceptionally fine piano recording! Listening to Mr. Lhevinne makes us wish that he had recorded the *Etudes* rather than either of the artists who has done them. If these pieces appeal to you, you'll probably never have a better record of them.

MISCELLANEOUS



The Columbia History of Music by Ear and Eye (Edited by Percy Scholes). Period III—From Bach's Sons to Beethoven. Recorded by Harold Samuel (Piano); Lener String Quartet; Symphony Orchestra conducted by Clarence Raybould; Haydn Draper (Clarinet); Isobel Baillie (Soprano); Clarence Raybould (Piano); Harold Williams (Baritone); Herbert Dawson (Piano); Dorothy Stanton (Soprano); Gerald Moore (Piano). 8-10" discs (C-DB830 to C-DB837) in album. Columbia Set No. 233. \$10.

The Columbia History of Music by Ear and Eye (Edited by Percy Scholes). Period IV—Music as Romance and as National Expression. Recorded by London Philharmonic Orchestra conducted by Sir Hamilton Harty; Myra Hess (Piano); Dorothea Helmrich (Soprano); Hubert Foss (Piano); Victoria Anderson (Contralto); Viola Morris (Soprano); Mark Raphael (Baritone); Joan Singleton (Piano); Sir Hamilton Harty (Piano). 8-10" discs in album (C-DB1230 to C-DB1237) in album. Columbia Set No. 234. \$10.

Last month Columbia issued the first two volumes of Percy Scholes' *The Columbia History of Music by Ear and Eye*. The first volume covered the period "To the Opening of the Seventeenth Century," and the second volume the period "From the Beginning of Opera and Oratorio to the Death of Bach and Handel." Now we have the third and fourth volumes of the series issued in uniform bindings, and each containing the English edition of Dr. Scholes' notes which cover the period the records exemplify.

A great many of the imported volumes have found their way into the schools here in America, and have been acclaimed the finest sets of discs available for the teaching of musical history and appreciation. Now that they may be easily secured from local dealers, we predict that they will be very much more widely used.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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WITH this issue we finish the third volume of *The New Records*. The little band of subscribers, with which we started three years ago, has now grown to be quite an army, whose members are scattered all over this world of ours. It must be that our readers are recommending our little bulletin to their friends, for every day we receive subscriptions from folks we never heard of before. While we have not made any particular effort to obtain new subscribers, we are very pleased to welcome them, for we cannot help but take pride in the fact that the number of our readers has increased by leaps and bounds, right from the first issue. A great many subscriptions end with the present number; if yours does, will you please return the enclosed subscription blank promptly so that you will not miss any issues. From correspondence, we learn that many of our readers carefully file their copies for future reference, and so may we remind you that we are always willing to supply present subscribers with any back copies they may need to complete their files, if the numbers they require are still available.

Parlophone in England has recently announced a set of records, which they will sell by subscription, that is of such great importance we feel we should give it unusual publicity by including an announcement of it on this page. A sample set was sent the publishers of this bulletin, and they have been authorized to accept subscriptions for it. The set contains six 12-inch discs with album. Price \$15.

This set consists of fourteen songs of Modeste Moussorgsky sung by Vladimir Rosing (tenor) with piano accompaniment by Myers Foggin. In view of the fact that Moussorgsky, as far as his songs are concerned, has been almost

totally neglected by the recorders, this album is of unique importance. The choice of songs to be included in this collection is indeed excellent, for in it may be found examples of nearly every type from the composer's rather limited output of some forty odd vocal pieces. With this album and the booklet which accompanies it, the student and lover of fine vocal records may have revealed for him the beauty, subtlety, dramatic quality, and depth of human feeling that are contained in these masterpieces in the realm of song. The booklet, just mentioned, contains a description of each piece, with the Russian text and an interlinear English translation. This makes it possible for those to whom the Russian language is an unknown quantity, to follow every shade of meaning in the text, syllable by syllable.

Mr. Rosing is an ideal interpreter of Moussorgsky, and his glorious tenor voice, of fine quality, is well suited for a splendid rendition of these unusually interesting songs. This album is worthy of the consideration of every true lover of the great and beautiful in the field of music.

During the last year or so, a number of *New Music Quarterly Recordings* have been released exemplifying the work of American composers, mostly those of the younger group. Space has not permitted, and does not now permit, a review of these discs, but as we are sure that a list of them will be of interest to a portion of our readers, we are including such a list in this issue. Just a word of warning! These records are for those who are interested in modern music of the ultra variety, and for those valiant souls only. If the composers mentioned mean nothing to you, by all means pass these discs by; they are not for you. Here is the list, in-

cluding, we believe, sufficient information to guide the initiated in their choice.

Charles Ives: Barn Dance (From a movement of a Symphony) and **In the Night** (Third Movement of a Set for Theatre or Chamber Orchestra). The Pan American Chamber Orchestra conducted by Nicolas Slonimsky. One side and **Carl Ruggles: Lilacs** (From "Men and Mountains"). The Pan American Chamber Orchestra conducted by Charles Lichter. And **Carl Ruggles: Toys**. Judith Litante (Soprano) with piano accompaniment by Henry Brant. 1-12" disc (New Music Quarterly Recordings, Vol. I, Nos. 5 and 6). \$2.

John Becker: Credo (for A Capella Men's Chorus). One side and **Ray Green: Sea Calm** (for A Capella Men's Chorus). The Greek Byzantine Chorus conducted by Christos Vrionides. 1-12" disc (New Music Quarterly Recordings, Vol. I, Nos. 7 and 8). \$2.

Nenry Cowell: Suite for Woodwinds. One side and **Nicolai Berezowsky: Suite for Woodwind Quintet—Adagio; Allegro**. The Barrère Ensemble of Woodwinds. 1-12" disc (New Music Quarterly Recordings, Vol. II, Nos. 1 and 2). \$2.

George Antheil: Sonata No. 2 (Airplane Sonata). Lydia Hoffman (Piano). One side and **Charles Ives: General Booth Enters Heaven**. Radiana Pazmor (Contralto) and Genevieve Pitot (Piano). 1-12" disc (New Music Quarterly Recordings, Vol. II, Nos. 3 and 4). \$2.

Walter Piston: Three Pieces for Flute, Clarinet and Bassoon. The Barrère Ensemble of Woodwinds. 1-12" disc (New Music Quarterly Recordings, Vol. II, Nos. 5 and 6). \$2.

Richard Donovan: Suite for Piano. Edwin Gerschewski (Piano). One side and **Richard Donovan: Farra Diddle Dino; On Her Dancing**. Grace Donovan (Soprano) with String Quartet. 1-12" disc (New Music Quarterly Recordings, Vol. IV, 1 and 2). \$2.

ORCHESTRA



Sibelius: The Tempest—Caliban and Canon; Humoreske; Oak Tree. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68409D). \$1.50.

Columbia throws another light on the great Finnish composer with this splendid recording of parts of his suite of incidental music for Shakespeare's *The Tempest*. It's mighty interesting fare, and at the hands of Sir Thomas Beecham it comes off in fine style. Guess Columbia thinks this is a pretty important disc, for it is being released here before its release in England, where, of course, it was recorded.

Berlioz: Funeral March for the Last Scene of "Hamlet." London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-LX421). \$2.

Here is an unusually attractive disc—Berlioz at his best. A truly dramatic masterpiece with the composer's striking orchestration in evidence. This disc is a very valuable addition to the library of recorded music, and will be warmly welcomed by the musically discerning. Sir Hamilton gives a good performance, and the recording is splendid.

Mozart: Symphony No. 40 in G Minor, K.550.

London Philharmonic Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-8883 to V-8885) in album. Victor Set M-293. \$6.50.

Several recordings of this symphony have been available, some prior to, and some since, the Columbia Bruno Walter rendition which made its debut in 1930. Our choice up to this time, without equivocation, has been the Columbia set just named. Now we are in a quandary. We know that we prefer Walter's interpretation, but we cannot decide whether it is enough better than Koussevitzky's to overbalance the much finer reproduction of the present set. After all we suppose that this is a matter for each one to decide for himself, and so we will leave it that way; hear both and make your own decision.

Sibelius: King Christian Suite—Nocturne and Ballad. Royal Opera House Orchestra, Stockholm, conducted by Järnefelt. 1-12" disc (PA-E11285). \$2.

The suite from which these two parts are taken dates from 1898, and is, of course, early Sibelius. This music would be of little importance if it were not for the great development the composer has made, as evidenced by his symphonies. Järnefelt gives a vigorous performance, and the recording is satisfactory.

Massenet: Thaïs—Meditation. One side and **Handel: Xerxes—Largo**. Boston "Pops" Orchestra conducted by Arthur Fiedler. Violin Solo: Robert Gundersen. 1-12" disc (V-11887). \$1.50.

The *Thaïs* side is largely a violin solo with piano accompaniment, and the *Largo* side is pretty much a concerto for organ and orchestra. We suppose such performances go big with the "Pops" audiences, but they leave us dully cold. The recording is nothing to boast about; the organ on the second side seems to very nearly blot out the orchestra entirely.

Grieg: Peer Gynt—Suite No. 1 (Op. 46). Morning; Death of Ase; Anitra's Dance; In the Hall of the Mountain King. Orchestra conducted by John Barbirolli. 2-12" discs (V-11834 and V-11835). \$1.50 each.

There have been several recordings of this familiar suite, but this one is by far the best of those available. The music is nicely played, and the reproduction of the orchestra is very good.

Mozart: Don Giovanni—Overture. London Symphony Orchestra conducted by Sir Henry J. Wood. 1-12" disc (C-68410D). \$1.50.

Not a particularly brilliant performance of this well known overture, but at that, perhaps the best available in recorded form. The reproduction is satisfactory.

Respighi: Feste Romane—L'Ottobrata. Grande Orchestra Sinfonica di Milano conducted by Molajoli. 1-12" disc (C-GQX10710). \$2.

This is the third part of Respighi's symphonic poem entitled *Feste Romane* (*Roman Festivals*), and its English title is *The October Festival*. The other three parts, which are not available on records, are: *Circus Maximus*, *The Jubilee* and *The Epiphany*. The work dates from 1928, and was first performed by the Philharmonic Symphony in New York under Toscanini.

The section which has been recorded on the present disc is described by Charles O'Connell in his excellent *The Victor Book of the Symphony* in the following words:

"The harvest is in; the grapes have given their life-blood for the making of rich wines. The populace takes to the woodlands and the fields, with games and sports and love-making; with hunts and merry music. After nightfall, serenades and swift, cool kisses and the eternal stratagems of youth."

Molajoli gives a spirited reading of this rather interesting music, and we only regret that he did not do the whole piece while he was at it. From the taste we have here, it would appear that the entire work might be well worth recording. The reproduction is satisfactory.

Rossini—arr. Respighi: Rossiniana. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68390D and C-68391D) in album. Columbia Set No. 240. \$3.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

The features of this pair of discs are the fine musicianship displayed by the London Philharmonic players, and the almost meticulous direction of Sir Thomas Beecham. To these might be added the flawless reproduction of the English Columbia recorders. Approaching them from these three angles, we have a grand pair of discs. We cannot be so enthusiastic about the music itself. Apparently Respighi selected four short little-known compositions of the great Italian Master, and developed them by the means of elaborate orchestration into a suite, which sounds much more important than it really is. However, it is entertaining enough in its way, and very likely will be found quite enjoyable by a large number of not too discriminating music lovers.

CONCERTO



Beethoven: Concerto No. 2 in B Flat Major, Op. 19. Artur Schnabel (Piano) and London Philharmonic Orchestra conducted by Malcolm Sargent. 4-12" discs (V-8897 to V-8900) in album. Victor Set M-295. \$8.

With this set we have all of the Beethoven piano concertos recorded by Artur Schnabel, and what wonderful recordings they are. If one possessed nothing but these five sets, he would have a great storehouse of music upon which he could draw, and which would supply him with endless hours of real musical pleasure and edification. The present concerto (No. 2), which is really the first in order of composition, may be the least interesting, due to the fact that it is rather immature Beethoven, but at the hands of the supreme Schnabel it becomes something to be cherished and revered. We realize that Beethoven was but twenty-four years of age when he wrote it, and that it leans strongly toward Mozart, but to us it gives more than a hint of the great composer to come, and, therefore, for us it holds an unusual charm. In no case would we want to have it missing from our collection, and we are very sure that very few music lovers will feel that they can easily do without it. This is especially true in view of the complete excellence of this recording.

Prokofieff: Concerto in D Major, Op. 19. Joseph Szigeti (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-68402D to C-68404D) in album. Columbia Set No. 244. \$4.50.

Columbia is to be congratulated for so promptly repressing this very important item; it was released in England only a month ago. From the leaflet that accompanies the set, we learn that:

"The work is an early one, dating from 1917*, though it was published much later. The vogue of the work dates from that memorable Prague International Festival of Contemporary Music when Szigeti's playing of it resulted in invitations from almost every conductor of note in Europe to introduce it in their different series. Szigeti played it under Furtwängler, Bruno Walter, Malko, Ansermet, Fritz Reiner, Monteux, etc., in virtually every capital in Europe. He also played it with the New York Philharmonic, Philadelphia Orchestra and the Boston Symphony."

We are very fortunate in having this concerto recorded by Szigeti, for the work is inevitably linked with that great artist. Although he did not give the first performance (the first performance was by Marcel Darrieux at Paris in 1923. See note below), he has played it scores of times, and Prokofieff is quoted as saying that "Szigeti is the greatest interpreter of my Concerto."

The work itself is quite short—it takes less than

twenty minutes to play it. It is similar to this composer's piano concertos, in that, in spite of its great technical difficulties, it is not a virtuoso piece, but rather a symphonic work. This item will be more than welcome to all those who are interested in modern music at its best. The recording is excellent.

*Note: Lawrence Gilman states that the program notes for the Koussevitzky concert in Paris on October 18, 1923, at which this work was first publicly performed, contained the information that the composer began and finished this work during 1913.

CHAMBER MUSIC



Villa-Lobos: Brazilian Quartet No. 5. Carioca String Quartet. 2-12" discs (V-11212 and V-11213). \$1.50 each.

This recording was discovered by Compton Mackenzie during his visit to South America in the autumn of 1934, and was noted in his editorial in *The Gramophone* (January, 1935, issue). He remarked: "I can recommend his (Villa-Lobos) *Brazilian Quartet*, No. 5, played by the Carioca String Quartet as an unusual but at the same time most attractive example of modern chamber music. This *Brazilian Quartet* is a kind of rhapsody built up on motives from folk-music, and most ingeniously suggests in terms of a string quartet the serenading instruments, songs and methods of the popular serenatistas."

Victor, possibly due to Mr. Mackenzie's recommendation, is making this pair of discs available this month, and we are urging all those who are interested in the development of modern music, especially in the Western Hemisphere, to investigate this recording. It is a recent work by South America's greatest composer, Hector Villa-Lobos.

Schubert: Sonata in A (Arpeggione Sonata). Ludwig Hoelscher (Cello) and Elly Ney (Piano). 2-12" discs (V-EH920 and V-EH921). \$1.90 each.

This piece was originally written by the composer for pianoforte and arpeggione, and for that reason is known as the *Arpeggione Sonata*. The arpeggione was a six stringed instrument with a fretted fingerboard, slightly smaller than a violoncello and shaped like a guitar. It was played with a bow. It appears never to have come much into use, and would probably have been entirely forgotten if Schubert had not written this sonata for it.

The work itself is lovely to listen to, and in the hands of the capable players who record it on these discs, it becomes an item of real charm. The reproduction of both instruments is excellent. The noted violoncellist, Gaspar Cassado, arranged this work for violoncello and orchestra, and Columbia recorded it thus, with the arranger playing the solo part (Columbia Set No. 139).

Elgar: Sonata in E Minor, Op. 82. Albert Sammons (Violin) and William Murdoch (Piano). 3-12" discs (C-68392D to C-68394D) in album. Columbia Set No. 241. \$4.50.

When the imported discs were reviewed in this place last October, we said that perhaps this is not great chamber music, and that perhaps Elgar had no talent for writing for the piano, and perhaps a few other things, but we concluded with the remark that we had had a very pleasant time listening to this work. We have played these discs several times since then, and each time with greater enjoyment. We are rather surprised to see Columbia re-press this item over here—perhaps there are others who find in this work solid enjoyment. The reproduction is well up to Columbia's usual high standard.

Quincy Porter: Quartet No. 3. Gordon String Quartet. 2-12" discs (C-68395D and C-68396D) in album. Columbia Set No. 242. \$3.

Quincy Porter, a descendant of Jonathan Edwards, is the son of a minister, professor at the Yale Divinity School. He was born in New Haven in 1897, and studied under Horatio Parker at Yale. He continued his studies with Vincent d'Indy in France and Ernest Bloch in America. Following this he was awarded a Guggenheim Fellowship, and returned to Paris for several years further study. In 1931 he returned to America, and at the present time is Professor of Music at Vassar College. Mr. Porter is largely known for his rather ambitious list of compositions, mostly in the realm of chamber music, and a number of songs. Among the former should be mentioned: *Ukrainian Suite* for string quartet; piano quintet; clarinet quintet; five string quartets, and a suite for viola alone.

The present work, after several performances abroad, was played, by the group who have recorded it, at the Library of Congress Festival of Chamber Music in April, 1935. Cecil Michener Smith, who covered this important musical event for *Modern Music*, the official organ of the League of Composers, remarked, in part, as follows:

"The Gordon String Quartet, playing as never before, presented Quincy Porter's *Quartet No. 3* (written in 1930). . . . Mr. Porter's quartet proved to be the dark horse of the Festival. Composed with breadth of musical horizon and devotion to sheer musicality, it never seeks to substitute effects of color for effects of music. In a series of programs in which coloristic and fantastic treatment of the strings was unduly emphasized, the immediate sincerity and warmth of this work were distinctly appealing. The style is one of free dissonance without mannerism and with a fine sense for development and structural solidarity."

Columbia is performing a very useful service by recording such worthy works by our younger composers. In so doing, it instantly broadens the audience for these new works, from that of an occasional

local performance, to music lovers all over this country. Collectors should not pass by such items as this, for besides the pleasure one will get from listening to this interesting music, it is very likely that this album will some day be of considerable historic value. This will surely be true if Mr. Porter develops in his work as all present indications lead us to believe he will.

The reproduction is entirely satisfactory.

Beethoven: Seven Variations on the Duet "The Manly Heart" from Mozart's "The Magic Flute" (Op. 66). Emanuel Feuermann (Cello) and Theo van der Pas (Piano). 1-12" disc (C-68411D). \$1.50.

A very pleasing bit of chamber music that is well worth investigating. We found the present recording more to our liking than the earlier Victor one by Casals and Cortot—perhaps the improvement in the reproduction swayed us somewhat. We note that the Columbia label lists this work as a Mozart composition; it is, of course, Beethoven's Opus 66, which was based on the Mozart theme mentioned in the title.

VIOLIN



Bach: Sonata for Violin, No. 3, in C Major. Yehudi Menuhin (Violin). 3-12" discs (V-8830 to V-8832) in album. Victor Set M-284. \$6.50.

This is a re-recording of Victor Set M-148, although the Sonata in the earlier set is noted as No. 5. It is just a matter of how you count them; this particular one is usually known as No. 3, and is so listed in the present set. We thought the earlier performance and recording were very good, and we don't see where either is greatly improved in the later set. As a whole M-284 must be better, else why the expense of issuing it. It couldn't be that both Menuhin and Victor forgot that they had brought out this work before.

PIANO



Bach—arr. Busoni: Toccata in C Major. Arthur Rubinstein (Piano). 2-12" discs (V-8895 and V-8896). \$2 each.

Busoni's arrangement for piano of Bach's organ *Toccata in C Major* recorded with flawless skill by Arthur Rubinstein. The great master's organ music is not easy to reproduce upon the piano, and this piece is particularly difficult, but Rubinstein is fully capable of the task, and you will very likely applaud his performance as we did. The recording of the piano is supremely well done. Don't pass this pair of discs without at least a hearing.

VOCAL



A Song Recital by Lotte Lehmann (Soprano) with piano accompaniment by Erno Balogh. 5-10" discs (V-1730 to V-1734) in album. Victor Set M-292. \$7.50.

V-1730 Mozart: *Die Verschweigung*
Mozart: *An Chloe*

V-1731 Schubert: *Ungeduld*
Schubert: *Im Abendrot*

V-1732 Schumann: *Die Kartenlegerin* (Op. 31, No. 2)
Schumann: *Waldeggespräch* (Op. 39, No. 3)

V-1733 Brahms: *Therese* (Op. 86, No. 1)
Brahms: *Meine Liebe Ist Grün* (Op. 63, No. 5)
Brahms: *Der Tod, Das Ist Die Kühle Nacht* (Op. 96, No. 1)

V-1734 Wolf: *Anakreons Grab*
Wolf: *In Dem Schatten Meiner Locken*

We are continually hearing from those who seem to feel that fine vocal recordings are consistently neglected by the record companies. Our only hope is that these folks will have an opportunity to hear this truly great album of discs by Lotte Lehmann. Miss Lehmann has arranged a recital of her favorite songs, in chronological order, starting with Mozart and ending with Hugo Wolf. It is impossible to describe this set of discs; one must hear them to in any way appreciate the charm, the depth of feeling, and the great artistry of the singer.

We cannot imagine a greater thrill for a real lover of *lieder* than to take this album with the booklet which accompanies it, and sit quietly alone and listen to these lovely records. In the booklet, which contains the German words and English translations, will be found Miss Lehmann's impression of each of the songs included in this collection. Read the short annotation before listening to the song; read it in Miss Lehmann's original German if you can, if not an adequate English translation is available. By doing this you will place yourself in sympathy with the singer, and much greater appreciation and enjoyment will be yours.

We cannot recommend this album too highly, and we sincerely hope that the reception which this set will receive from music lovers everywhere will be such that other truly worthwhile items may be released from time to time. The records may be purchased separately at \$1.50 each.

Quilter: Go, Lovely Rose (Op. 24, No. 3) and **O the Month of May** (Op. 24, No. 4). Mark Raphael (Baritone) with piano accompaniment by Roger Quilter. 1-10" disc (C-DB1583). \$1

An altogether lovely little disc with the composer

at the piano. Mr. Raphael sings very nicely, and good recording adds to the charm of this pleasing record.

Wolf: Auch Kleine Dinge Können. One side and **Wolf: Herr, Was Trägt Der Boden Hier** (From the "Spanisches Liederbuch"). John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-DA1441). \$1.85.

This is more like it! McCormack sings two Wolf songs with a true regard for the artistic. This sterling tenor can do very fine things, if given the opportunity, and we surely hope the recorders will give him many more such opportunities as he has on this disc. Let us have fewer sentimental Irish ballads and more songs of real merit.

Malotte: The Lord's Prayer. One side and **Seaver: Just For Today.** John Charles Thomas (Baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1736). \$1.50.

Two pretty bad songs—*The Lord's Prayer* with its fairy dance accompaniment is perhaps the worst. We can see absolutely no excuse for this disc. We don't believe that even Mr. Thomas' most devout admirers will like this one.

Schubert: Auflösung. One side and **Schubert: Liebesbotschaft** (No. 1 from *Schwanengesang*). Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-10" disc (V-1737). \$1.50.

Miss Ginster sings these two Schubert songs in fine style, and as there are no adequate recordings of them now available, this disc is most welcome. The reproduction is excellent.

CHORAL



Spohr: As Pants the Hart and Blessed are the Departed. Choir of the Temple Church, London. Organist and Director of Choir: G. Thalben Ball. 1-10" disc (V-B8380). \$1.35.

A. R. writing in the November, 1935, issue of *The Gramophone*, after stating that the music itself is of small value, has this to say about this little disc: "The performance of these pieces is, however, quite another matter: it is of high order. The boy soloist in 'As pants the hart' has a voice of lovely quality, not in the least emotional, and it possesses that slightly tentative quality which is much more endearing than the assured ease of some treble soloists one has heard.

"The singing of the choir is well-balanced and—*O res mirabilis*—the words can be heard. For all this, and a beautifully discreet organ accompaniment, we have to thank that fine musician Mr. Thalben Ball. The recording is excellent."

Mozart: Mass in C Minor—Kyrie Eleison (K.427). Dora Labbette (Soprano), the Leeds Festival Choir and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-10" disc (C-17050D). \$1.

Handel: Israel in Egypt—Moses and the Children of Israel; But As For His People. The Leeds Festival Choir and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68412D). \$1.50.

As we remarked in our October issue, we did not think that the recording of these discs made at the Leeds Festival was particularly good, and we are rather surprised to note that Columbia is re-pressing two of them under its domestic label. The music itself is quite interesting, and the work of the soloists, chorus, and orchestra indicates that the Festival was very likely a great artistic success, but we rather feel that these recordings do not do it justice. For those who attended the Festival, these records make fine souvenirs, but for the rest of us—well, we just can't get very enthusiastic.



OPERA

Borodin: Prince Igor—Vladimir's Aria: Tageslicht langsam erlischt. One side and **Tschaikowsky: Eugene Onegin**—Lenski's Aria: Wohin seid ihr entschwunden. Sung in German. Charles Kullman (Tenor) with orchestra. 1-12" disc (C-9099M). \$1.50.

Mr. Kullman made his debut with the Metropolitan in *Faust* in December, and made a most favorable impression. He has a voice of fine quality with ample volume, and his considerable experience in opera in Europe has fitted this young American to take a most important part in the productions of America's most famous operatic organization. The present disc gives us an opportunity of hearing Mr. Kullman in two roles very different from the one in which he made his debut. Very good reproduction adds to the attractiveness of this interesting record.

Puccini: Manon Lescaut—Donna Non Vidi Mai (Act 1). One side and **Giordano: Fedora**—Amor Ti Vieta Di Non Amar (Act 2). Alessandro Ziliani (Tenor) and Members of La Scala Orchestra, Milan, conducted by Franco Ghione. 1-10" disc (V-1735). \$1.50.

A nice little operatic disc sung in the grand Italian manner by the very able Mr. Ziliani. Fine recording prevails.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.